Journal of Sukṛtīndra Oriental Research Institute

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SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

(Research Centre recognised by the University of Kerala and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

Sukṛtīndra Oriental Research Institute

Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

Founded and patronised by

H.H. Srimad Sudhindra Tirtha Swami,

Head, Kasi Math Sansthan

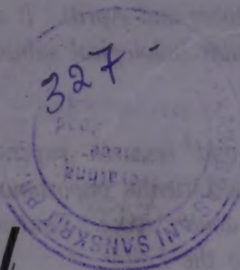
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   iv. *A Catalogue of Sanskrit Manuscripts Vol. I*
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   xv. Historical Background of the Konkani Language with Special Reference to Its Relationship with Sanskrit and Prakrit - Phonological Study.

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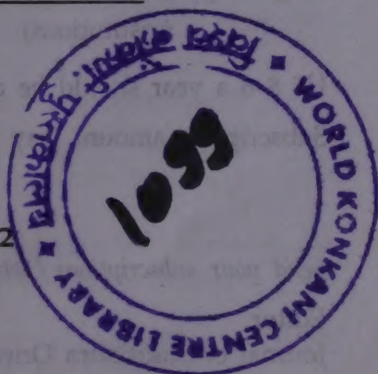




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Journal of Sukṛtīndra Oriental Research Institute

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I, V. Nithyanantha Bhat, declare that the particulars given above are true to the best of my knowledge and belief.

15th April 2005

Dr. V. Nithyanantha Bhat
Publisher

HOMAGE TO A GREAT SCHOLAR



Dr. K.V. Sarma

We express our deep grief at the sudden demise of Prof. K.V. Sarma, the great scholar, who was a source of inspiration and guidance for us.

One of the most eminent Sanskrit scholars India has produced, Prof. K.V. Sarma lived a very eventful academic life. He was a versatile genius – scholar, teacher, writer, editor and compiler. One of the greatest contributions of Prof. Sarma was the establishment of Sree Sarada Educational Research Centre for fostering studies in Sanskrit, Ancient Sciences of India and Indian Culture.

Prof. Sarma served the cause of Sanskrit and other Indological subjects for about 58 years, putting forward a prolific output of 100 books and 400 articles on various branches of Indian Studies, especially Indian Astronomy, Mathematics, Manuscriptology and Literary Criticism.

As a recognition of his meritorious service to the cause of learning, Prof. Sarma received several honours and awards, the most important being 'President's Cerificate of Honour' (Govt. of India), 'Vidyabhushanam' (Kerala Sanskrit Academy), '2000 Millennium Medal of Honour' (American Biographical Institute) 'Aryabhatiya 1500 Year Award', 'Vacaspati' (Rashtriya Sanskrit Vidyapeetha) and 'Veda Sri' (Veda-Adhyayana Kendra, Bangalore).

We pay our respectful homage to the great scholar and pray God that his soul may rest in everlasting peace.

Dr. V. Nithyanantha Bhat
Hon. Director & Editor
For Sukṛtīndra Oriental Research Institute

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15-4-2005

That status which is attained by men of knowledge is also attained by men of (selfless) action; he sees (truly) who sees the way of knowledge and that of (selfless) action as one.

— ***Srīmad Bhagavad Gītā*** **V. 5**

History through Vedas

Sri. P. Parameswaran

It is amazing how people across the world are taking to the Vedic studies with ever growing interest and enthusiasm. An archaic text, unintelligible to the modern mind, long forgotten and given up as lost, treated till recently as obscure and out-dated, has suddenly become a fascinating object of study, research and speculation among the intelligentsia as much in the West as in the East. When we search for the Vedic studies on the web we get as many as 8170 sites related to the subject of which more than 3860 are based abroad.

Truth is immortal. Or to put it more appropriately what is immortal alone can be truth. The Vedas belong to this category. They are immortal and eternal.

I thought of captioning this article as 'Vedas through History' but I changed it to 'History through Vedas'. The Vedas existed before known history and they promise to survive history. According to the Hindus the Vedas have no beginning and no end. They are also impersonal. They are the Eternal Truth revealed to the Seeing Eye of ancient Ṛṣis. Ṛṣis are seers of truth- mantras- and not composers. Like scientific truths, spiritual truths also ever exist. Ṛṣis

are the spiritual scientists who discover these truths and express them in appropriate words. Expressions are unique, because of the mystic nature of the truths expressed. They are meant to be experienced by going beyond normal human consciousness. Commentaries can help, but they can also harm. That has been the experience.

There is no dispute that the Vedas are the oldest records available. But there is no agreement as to their chronology. The estimates vary so widely that there is no meeting ground. Historians and archaeologists also have contributed to the confusion.

The Hindus who are the inheritors of the unique legacy, have traditionally believed that the Vedas existed even before the dawn of history. For millennia they have considered them not only as the final spiritual authority but also as the source of all knowledge and code of conduct. In course of time, the sense and the spirit of the Vedas were less and less understood. More attention was focused on the form than on the spirit; inner meaning was gradually covered by the outer shell; distorted interpretations, either deliberate or otherwise, came to prevail, in place of direct spiritual experience; they were used as tools of ritualistic observances. Even the rituals gradually degenerated into abominable acts of cruelties like animal sacrifices. This gave rise to a hierarchical social order with Brahmins at the top whose qualification was ability to conduct *Yajñas* without internalising their intrinsic message. It was at such a juncture that the compassionate Buddha raised the banner of revolt. But unfortunately his followers threw away the baby along with the tub-water. Rejection of the Vedas

ultimately led to the repudiation of Buddhism, because India could not survive if it distanced itself from its Vedic roots.

Later came Śaṅkara to revive the true spirit of the Vedas and also to sweep away the cobwebs that had permeated all over the country – the cobwebs of superstition, sectarianism and blind *karmakāṇḍa*. He established the authority of the Vedas as the supreme source of knowledge leading to liberation, doing away with the attachment to karmakāṇḍa performed for the attainment of heaven. The success of Śaṅkara's mission gave a tremendous boost to the culture of the land, which enabled it to withstand foreign invasions and domination of their culture over India for centuries ahead. He stressed the importance of Vedic studies and daily practice "*Vedo nityamadhīyatāṃ*".

But during the troubled times ahead amidst the life and the struggle for survival necessitated by invading forces, intent on destroying and devastating India's heritage, preservation of Vedic heritage became extremely difficult. But it should be said to the credit of the people of India that they did not let go the precious Vedic heritage even under the most trying circumstances. Encircled by the gloom of threatening hostile forces, it was given to the great Sāyaṇa Vidyāraṇya, not only to build a mighty Hindu empire to serve as the bastian of the national culture, but also to write a gigantic commentary on the Vedas which marked a turning point and decisive landmark in the history of Vedic scholarship. Ever since, Sāyaṇa's commentary influenced not only the Indian scholarship, it also created a

tremendous impact on the western Sanskritists and orientalists in a radical manner. No doubt they found it impregnable but they made use of Sāyaṇa's commentary for their own selfish ends. And they eminently succeeded in their attempt in propagating the misconception that in spite of the antiquity and greatness, the Vedas are far inferior to the Bible; they are the primitive hymns sung to glorify and placate powers of Nature whom the early Aryans worshipped as their Dieties. Western scholars also tried to derive the theory of Aryan invasion, an imaginary theory with far-reaching, pernicious consequences for India. Max Muller himself pointed out that the translation of the Vedas would ultimately result in Hindus realizing the inferiority of their religion and it will facilitate the propagation of Christianity in India.

Sāyaṇa Bhāṣya, through a Himalayan effort, gave a ritualistic interpretation of the Vedas and failed to bring out the great spiritual truths enshrined in them — the truths which made the Vedas really immortal. Once again India lapsed into centuries of ritualism, lifeless ritualism, and spiritual stagnancy. While Hindus are eternally indebted to great Sāyanācārya for his mighty contribution in the form of 'Glory that is Vijayanagaraṃ', it has also to be admitted that the authority of his *Bhāṣya* had a stifling effect on the spiritual dynamism of the people. Simultaneously western cultural and political invasion and domination and the influence of the western scholarship on the Indian elite who were the products of Macaulay's educational agenda spread a veil of misconception about our Vedic heritage. While the western Oriental scholars and their Indian proteges saw in the Upaniṣads great spiritual insights, they

relegated the Vedas which are the true fortainhead of the Upaniṣadic inspirations, into the status of ignorant superstition. This was in fact cutting at the very root of the culture of Sanātana Dharma.

Even Swami Vivekananda who held the Vedas in highest respect and reverence, was constrained to remark, "I have preached only from the Upaniṣads", probably suggesting that the Vedas as such, are less important than the Upaniṣads. There is a near consensus that the Upaniṣads are universal in their spiritual content and appeal, but the same cannot be said about the Vedas, though, the status and significance of the Vedas is undeniable and have stood the test of time.

Part II

Contact with the west through the English education and the critical evaluation and even uncritical condemnation, along with unbounded admiration from various quarters of western scholars about Indian culture, both spiritual and secular, generated tremendous curiosity in the Indian elite about our own cultural wealth. The responses were varied, ranging from attempts at preventing contamination to enthusiastic imitation and selective assimilation. That was the beginning of modern renaissance supposedly starting from Raja Ram Mohan Roy in Bengal and Maharshi Dayananda Saraswati in punjab, and covering the entire landscape in a sudden and surprising sweep. At the heart of renaissance movement was the renewed interest in the Vedas. Western scholarship had of-course provided the backdrop and stimulation. But it was not all blind imitation or unquestioning acceptance, though the

vast majority of the first generation intellectuals were carried away by Max Muller and the like, and entertained a sense of shame and suspicion about the spiritual qualities of the Vedas. There were stalwarts, who studied the Vedas in the original through decades of intense and pains-taking application and arrived at the conclusion and proclaimed with absolute pride and conviction that the Vedas are not what the western scholarship described them to be. According to these, even the great Sāyaṇa failed to dive deep enough into the ādhyātmik dimension of this Holy Scripture, but stopped short at the ādhibhautik or adhidaivik level. Among these stalwarts stand two brilliant personalities who have taken the Vedas from the dim and misty backyard into which they were relegated by successive generations of scholars, and demonstrated how these are not only the foundations of ancient Sanātana Dharma but they are also the highest peaks of humanity's attainment of spiritual endeavour. Maharshi Dayananda Saraswati and the Mahayogi Aurobindo are the two modern Ṛṣis who have done the greatest to reestablish the pre-eminence of the Vedas on an assailable pedestal.

This work was two-fold. One to expose the fallacy of the arguments advanced by the western scholars, and two to creatively interpret and bring out the forgotten dimensions of Vedic spiritual insights. Lala Lajpatrai, the great patriot and follower of Dayananda Saraswati has described his contribution in these words:

> Swami Dayananda made it his mission to stem the flow of this anti-Vedic and anti-Hindu current by showing that the conclusions of European scholars

were faulty, and often affected by their conscious or unconscious Christian bias. In any case, in the language of the European scholars themselves, their translations are only provisional.

From the Hindu point of view, it is the best and the most scholarly translation of that ancient book so far given to the public; yet, that Dayananda has only shown the way to the coming generation how to approach the Vedas — how to interpret them. It would take centuries of hard labour and incessant care before anything like a complete and thoroughly intelligent translation of the Vedas could be made. Generations of learned Hindus will have to devote their lives to the study of the Vedas in a spirit of reverent humility and with a determination to master all their difficulties, before these ancient scriptures yield up even a fraction of their treasures of beauty and of truth.

Probably the best description of Maharshi Dayananda's contribution has come from the pen of Mahayogi Aurobindo. He says:

The third Indian contribution is older in date, but nearer to my present purpose. It is a remarkable attempt by Swami Dayananda, the founder of Arya Samaj, to re-establish the Veda as a living religious scripture. Dayananda took as his basis a free use of old Indian philology which he found in the Nirukta. Himself a great Sanskrit scholar, he handled his materials with remarkable power and independence. Especially creative was his use of that peculiar feature of old Sanskrit tongue which is best expressed by a

phrase of Sāyaṇa's — the "multisignificance of roots". We shall see that the right following of this clue is of capital importance for understanding the peculiar method of the Vedic Ṛṣis.

In the wake of Dayananda came Shri Aurobindo whose penetrative intelligence guided by his intuitive insight produced a remarkable study which is enshrined in the book *Secret of the Vedas*. He sums up his conclusion in one paragraph:

> The hypothesis on which I shall conduct my own enquiry is that the Veda has a double aspect and that the two, though closely related, must be kept apart. The Rsis arranged the substance of their thought in a system of parallelism by which the same deities were at once internal and external powers of universal nature, and they managed its expression through a system of double values by which the same language served for their worship in both aspects. But the psychological sense predominates and is more pervading, close-knit and coherent than the physical. The Veda is primarily intended to serve for spiritual enlightenment and self-culture. It is, therefore, this sense which has first to be restored.

There were other important consequences arising out of the main contribution made by these two pioneers in nation-building. Both of them - one in outspoken terms and the other by implication - rejected totally the traditional belief that the Vedic society consisted of a Brahmin dominated hierarchical order, the Brahmin being the custodian of the Vedic wisdom entitled to perform the

rituals. This approach helped in breaking down the barriers of casteism and brought the Vedas from close preserves into the midst of the whole people. Dayananda exhibited tremendous courage in admitting even non-Hindus into the Hindu fold and to the Vedic culture. Another remarkable achievement was that both of them proved by logic and reason that the theory of Aryan invasion propounded by the western scholars of the imperialist camp and their Indian supporters, had no basis to stand upon and that it was a big hoax perpetrated to support the policy, not only to divide and rule, but also to convert and conquer. It is not an accident that after these two scholars more and more research findings have come out with a store of evidence demolishing the fabricated theory of Aryan invasion, with the result that this theory is now on its last leg. Over and above this, Shri Aurobindo's enquiry into the realm of comparative linguistics has substantially bridged the gulf between Sanskrit and Tamil — the so-called Aryan and Dravidian languages. Says Shri Aurobindo:

> I have already indicated that my first study of Tamil words had brought me what seemed a clue to the very origins and structure of the ancient Sanskrit tongue; and so far did this clue lead that I lost sight entirely of my original subject of interest, the connections between Aryan and Dravidian speech, and plunged into the far more interesting research of the origins and laws of development of human language itself. It seems to me that this great enquiry and not the ordinary preoccupation of linguistic scholars, should be the first and the central aim of any true science of Philology.

Part - III

Kerala has a long Vedic tradition to be proud of. It goes far beyond the advent of Śaṅkara. Even E. M. S. Namboodiripad is of the view that the Brahmin presence in Kerala dates back to centuries before Christ. Equally old must be the Vedic tradition. Kerala must have shared with the rest of India the ritualistic interpretation which must have resulted in a hierarchical order of society. It is admitted by all that Buddhism was prevalent in Kerala in the early centuries of Christian era, later on came Sankara with his emphasis on the Advaita Vedanta. The general belief is that the Brahmins of Kerala stood by the karmakanda tradition and repudiated Śaṅkara's point of view. Such a blanket statement that Kerala society totally rejected Sankara may be too sweeping to be true, but it is undeniable that the social order was dominated by the Brahmins with their powerful hold on religion, temple worship and Yajñas. The society became so caste-ridden that Swami Vivekananda gave Kerala the nickname 'lunatic asylum'. It is possible that the lower sections from the Hindu society gradually got alienated and became targets of conversion into Christianity and Islam. Scholarly saints like Chattambi Swami came out harshly against the plea that Brahmins alone had the right to study the Vedas. It is also a matter of history that movements for temple entry by backward communities were stoutly opposed by a section of the upper caste.

In the first quarter of the 20th century, movements like Arya Samaj came to Kerala and worked for the eradication of caste system on the basis of Vedic teachings.

Arya Samaj took the lead to bring back to the Hindu fold thousands of Hindus converted during the Mopala rebellion. Soon after, there was a revived interest to study the Vedas though in a limited way. It must not be forgotten that as communist movement gained in influence, large sections of people including the Namboodiri Brahmins ranged themselves against the Vedic studies. E. M. S. Namboodiripad has written that the years that he as a boy was compelled to study the Vedas, were a total waste. But despite such attacks there were people like V. K. Naryayana Bhattathiri who devoted themselves not only to study of the Vedas, but also to write a series of enlightened articles on the Vedas taking the cue from Shri Aurobindo. Translation of the *Ṛg-Veda* by Mahakavi Vallathol was another mile-stone. O. M. C. Namboodiripad's translation of the *Ṛg-Veda* with Sāyaṇa's commentary is also an important event. Simultaneously Vedabandhu through his speeches and writing, propagated Vedic teaching as interpreted by Swami Dayananda Saraswati. It is in continuation of this as a climax to these efforts that Acharya Narendra Bhushan has been working tirelessly for more than four decades to popularize the Veda among the Malayalis through *Arsha Nada*. His magnum opus *Caturveda Saṃhitā* is a monumental work and was awarded 'Amritkeerthi Puraskar' by Mata Amritanandamayi Devi.

Part IV

It may appear paradoxical that this most ancient scripture of the humanity has the undiminished vigour and irreplaceable relevance even in the vastly changed

circumstances of the present day. As mankind is groping to find solutions for its existentialist problems, the collectuive intelligence of the race arrives at solutions which seem to be remote echoes of the Vedic insights. The basic difference is that while the Vedic seers spontaneously saw the eternal truths and expressed them in poetic language of symbolism, the modern scholars and scientists are feverishly reacting to the crisis situations created by wrong policies and mindless exploitations. Only a few hints may be given to illustrate the point.

One of the greatest crises the humanity is facing is that of environmental degradation and ecological disaster. Everyone knows that this is the result of unbridled consumerism and short-sighted policies to achieve the same. Nature retaliates with fury. Unless man changes his approach and attitude to nature, palliatives cannot help us in the long run. It is here that the Vedas come to our rescue. Nature is our Mother and she has to be treated with reverence so that she will continue to yield for all times, and fulfill all our needs, but not all our greed. The *Atharvaveda* prescribes the modalities to be followed:

> Yatte bhūme vikhanāmi kṣipraṃ tadapi rohatu;
> mā te marma vimṛgvari mā te hṛdayamarpipaṃ
>
> (*Atharvaveda* 12-1-35)

> 'Ye our motherland, what we sow in you after we plough you, that may yield fast. Ye, motherland, the giver of rich rewards, let us not hurt you anywhere at your delicate points, let your heart also be not hurt'.

The mantra suggests that whatever is taken out of nature should be immediately replenished; Mother Nature should not be hurt, nor her vital parts injured. How emotional and at the same time how practical !

The other day the world observed 'Earth Day' to remind us about our bond and duty towards the earth. The motto coined for the occasion was 'Earth is our mother and we are Her children'. Is it not a mere echo and translation of the ancient Vedic dictum: mātā pṛthvī putro'haṃ pṛthivyāh? (*Atharvaveda* 12-1-12)

Nowadays there is lot of talk about the danger of cultural hegemony and destruction of diversity and pluralism. It is strange that very often Hindutva is blamed as hegemonic and opposed to diversity. The fact is that there is no other culture or philosophy that has upheld pluralism both in theory and in practice as Hindutva. In practice it has even resulted in unilateral disadvantage for the Hindus. If the world really believes in religious diversity and cultural pluralism, the philosophical foundation and justification for these can be found only in the Vedic text. All the modern tactics and techniques are just convenient compromises only to be broken at the earliest opportunity. Look at the Vedic concept of pluralistic society:

Janaṃ bibhratī bahudhā vivācasaṃ
Nānādharmāṇam pṛthivī yathaukasaṃ;
Sahasraṃ dhārā draviṇasya me duhāṃ
Dhruveva dhenuranapasphurantī

- (*Atharvaveda* 12-1-45)

'Like the cow gives milk with love and joy, let this motherland which like one single home holds people of different duties, speaking different tongues, give me wealth from thousand udders'.

Lastly, the greatest apprehension which is becoming a grim reality, is that of the "clash of civilizations", at the heart of which lies religious exclusivism and fanatic fundamentalism. Jehadis and crusaders have already started shooting wars. This is the inevitable consequence of religious intolerance supported by scriptural sanctions, inability and unwillingness to tolerate differences in approach to God. Again the remedy lies in the philosophy of universal truth to be approached from different angles each of which is proper and necessary at its own level. Even today when the world has become a global village, the humanity has not found the way to understand and accept this truth so loudly proclaimed millennnia ago by the *Ṛg Veda*: 'ekaṃ sat viprāḥ bahudhā vadanti' ('Truth is one, wise men express it differently'). India has not only preached this truth but also practised it, very often to her own disadvantage. Humanity cannot survive unless this most ancient wisdom is applied to the most crucial problem of modern humanity.

Innumerable instances could be quoted but these will suffice as illustrations of Vedic solutions to modern problems.

There is a fear voiced in some quarters that the revival of interest in the Vedas might lead to a revival of the hegemony of the upper caste. Even though some of those who raise the objection are politically motivated, the whole

thing cannot be dismissed as totally irrelevant. Incidents like what happened in Malayalpuzha temple lend additional credibility to it. It should be made abundantly clear that a caste-based hierarchial order is an impossibility in this age of technological advancement and globalized economy. The present controversy between Brahmins and non-Brahmins over the right to worship in temples is more a question of employment rather than caste discrimination. Even this has to be dealt with keeping the Hindu social interest in view rather than sectional interests.

A resurgence in Vedic studies should be in keeping with the spirit of modern scientific age. It is not the 'Karmakāṇḍa' aspect but the philosophical and spiritual aspect that should be brought to the forefront. No doubt, simple and elegant rituals like the homas and the havanas have a spiritually uplifting influence. What is to be discarded is meaningless and unintelligible ritualism which are the incrustations of later ages.

Shri Aurobindo has presented the inner, mystic significance of the Vedic mantras. He has pierced through the symbolism and brought out the true life within. He has proved that the psychological significance of the Vedas lies as guidelines for the inner evolution leading from the mental to the supra-mental levels. This evolution is the destiny of mankind. According to Shri Aurobindo, man is only an interim being, a link in the chain of evolution. The Vedas provide the clue, the direction and guidance for this. It is this futuristic relevance of the Vedas that has to be brought to light and propagated. That will dispel all fears and inspire confidence and self-respect in India and her immortal culture.

A Search for the Quintessence of the *Bhagavad-Gītā*

Dr. N. Narayana Pillai

Introduction

Many ideas expressed in the *Bhagavad-Gītā* can be found in the Upaniṣads. In fact, some Mantras in the Upaniṣads find place in the *Gītā* without much modifications. The Upaniṣads give more stress to renunciation and transcendental knowledge about 'Brahman' and 'Ātman' whereas only in a few instances as in the *Īśa-Upaniṣad,* they enjoin the spiritual aspirant to engage in action. The Upaniṣads mainly discuss the impersonal aspects of the Absolute. The references to personal aspects of Isvara as in the *Isa* and *Śvetāśvatara Upaniṣads* are really rare. In the *Bhagavad-Gītā,* the three main Yogas viz. Jñāna-Yoga, Bhakti-Yoga and Karma-Yoga are explained elaborately and at times each of them has been extolled as of paramount importance. It is common that proponents of each of these Yogas interpret the text of *Bhagavad-Gītā* to support their views.

It is said that the Upaniṣads deal with Brahma-Vidyā or Átma-Vidya in its revealed form, the *Brahma-sūtras* deal it in logically clear, terse Mantras and the *Bhagavad-Gītā* is a Yoga-Śastra[1] (Practical Spiritual Science).

The Essential Element in the Yogas

All the Yogas of Jñāna (knowledge), Bhakti (devotion) and Karma (action) lead to Self-Realization. But the paths appear to be diverse in practice and in their scope, and one enquires what essential element in them, devoid of which they all become just outward observances like empty husks.

Let us examine the meaning of Self-Realization. It is erroneously understood as a function. Who realizes? The ego cannot realize since it has to die before realization. The Self cannot realize since it never changes and loses its pristine glory. Hence it is evident that there is no entity, which realizes. The Self-Realization is a misnomer. But still, what it indicates is that the ego appropriates to itself the doer-ship and enjoyer-ship even though it is false. Now this misapprehension has been removed.[2]

From the foregoing, it is seen that an essential element in any of the Yogas is the attainment of ego-less-ness. The rise of the ego is explained by Śrī Ramaṇa Maharshi as follows:

> The body, which by itself is inert does not say 'I'; the real consciousness has no rising and setting. But between these two, there rises a spurious being, an I, which assumes the size and shape of the body; this itself is the mind, (serving as) a knot between consciousness and the inert (body); this is conditioned existence, the ego, bondage and the subtle body; this is the real nature of the (so called) soul or Jīva.[3]

Lord Krishna says in the *Bhagavad-Gītā* "All work is performed by the Guṇas of Prakṛti. But he, whose mind is deluded by egotism thinks 'I am the doer.'[4] Also the Lord assures, "That man who lives completely free from desires without longing, devoid of the sense of 'I' and 'Mine' attains peace.[5]

Lord Krishna's Teaching in the *Anugītā*

There is one occasion when Lord Krishna himself refers to his teaching to Arjuna given at the battlefield. It is in the *Anugītā* in the Áśvamedha-Parva of the *Mahābhārata* where Arjuna entreats Lord Krishna to repeat his teaching of the *Gītā* before he returns to Dwaraka because he has forgotten the teachings.[6] The Lord embraced Arjuna and told him: "That Dharma which I discoursed to you is more than sufficient for understanding Brahman."[7] "I discoursed to thee on Supreme Brahman having concentrated myself in Yoga. I shall now however recite to thee an old story upon the same topic".[8] Then the Lord taught Arjuna in the words of a Brahmin and by means of some other stories. At the end, Arjuna asked Krishna "Who indeed, was that Brahmin, O Krishna and who was the pupil?"[9] Krishna answered "I am the preceptor, O mighty armed one, and know that the mind is my pupil."[10] Hence it is obvious that these were Lord Krishna's own teachings. He also tells him that this was the same teaching he gave him while he was in the chariot.[11] The study of *Anugītā* will show that the central teaching is about the knowledge of Brahman and how one can attain emancipation.

Lord Krishna's Teaching in *Uddhava-Gītā*

Another occasion when Lord Krishna refers to the teaching of the *Bhagavad-Gītā* is *Uddhava-Gītā* where he gives the last message to Uddhava. He says:

> When under the popular impression I am the slayer and this other is the slain, he (Arjuna) considered the killing of his relations for the sake of kingdom a despicable sin and turned away from that, then, on the eve of battle I roused that valiant soul through reasoning and he (then) addressed Me exactly as you have done (to show my wonderful manifestations).[12]

In the next stanza the Lord describes his real nature "O Uddhava, I am the Self of all creatures, their friend and Lord, I am all creatures and cause of their birth, life and death"[13] and after explaining many manifestations, He says "Nothing whatsoever exists without Me in my two-fold aspect of the Lord and the Jiva, attribute and substance, the indwelling spirit and gross and subtle bodies."[14] In the *Bhagavad-Gītā,* the Lord describes Himself "I am the Self O Guḍākeśa seated in the heart of all beings; I am the beginning, middle and also the end of all beings.[15] "I am the abode of Brahman, the immortal and immutable, of everlasting Dharma and Absolute Bliss,"[16] and "Being without beginning and being devoid of any qualities the Supreme Self, imperishable, though dwelling in the body O Arjuna, neither acts nor tainted."[17]

The Lord teaches both in the *Bhagavad-Gītā* and in the *Uddhava Gītā* that He, the Absolute, dwells as Self in the heart of all beings. Also He enjoins that the actions

should go on without the feeling of 'I am the doer or enjoyer'.

'Ahaṃ' or Self

When Lord Krishna refers to Himself as 'Ahaṃ', He means the Self. In the *Bṛhadāraṇyaka-Upaniṣad* it is mentioned that in the beginning this (Universe) was Self alone. He (the Self) reflected and saw nothing but Self. He first said 'I am He' and therefore He becomes known as 'Ahaṃ'. The original name of Reality was 'Ahaṃ'. 'Ahaṃ nāmā Abhavat', says the Upaniṣad. Lord Krishna declares that He resides in the heart of all beings. The spiritual aspirants intuitively realize the Brahman as the Self.

In the ultimate analysis Bhakti or devotion is not different from abidance in the Self. The Self, being the most intimate and most desired, is love itself. This love is the very basis of devotion. The *Bṛhadāraṇyaka Upaniṣad* says "He who knows himself as Brahman, becomes all this universe. Over him the Gods have no lordship. He is their very Ātmā. He who worships any other (except the Self) regarding himself as different from that, knows not. He is but an animal (of sacrifice) to the Gods".[18]

Lord Krishna says "But for those in whom this ignorance is destroyed by the knowledge of the Self, that knowledge, like the sun, reveals the Supreme".[19]

The Start, Middle and Conclusion of Teaching in the *Gītā*

In the *Bhagavad-Gītā*, Lord Krishna discovered the deep-seated delusion and ignorance of Arjuna and said

"You have been mourning for those who should not be mourned for"[20] and continued to teach him about the imperishable Ātmā. At the end of the *Gītā*, Lord Krishna instructs Arjuna: "Abandon all dharmas and come to Me alone for shelter. I will deliver you from all sins; do not grieve".[21] Thus it is total surrender of Jīva to the Self, casting away all anatma dharmas including the personality and removing all vestiges of ego that was taught in the *Bhagavad-Gītā*.

The emphasis is on 'Ekaṃ' the One. The meaning is 'Be sunk in Self'. Then one recognizes that it is the higher power that does everything and man is only a tool and the actions go on spontaneously.

It is significant to note that in the *Gītā* the first nine chapters stress more on theoretical formulations and the last nine chapters discuss more details of practical applications. At the end of the Chapter IX, the Lord is concluding with the same teaching as at the end of the Chapter XVIII – "Become one with Me; be devoted to Me; do sacrifice to Me; Bow down to Me; unifying thus yourself, you shall surely come to Me; Your supreme goal is none other than Me".[22] Here the Lord clearly mentions that one should surrender in his entire being – body, mind and soul and remove the sense of separation from the Lord. The easy path prescribed is surrender in intense love for the Lord. In such love, the very concept of knowledge and action are thrown into a crucible of unitary fusion. It is this alchemy of non-dual wisdom and mystical identity which is the essence of Bhakti Yoga.[23]

The attitude of one who has surrendered to that divine power is aptly reflected in the following poem[24] :

In days gone by, I used to be
A potter who would feel
His fingers mould the yielding clay
The pattern on the wheel.
And now through wisdom lately won
That pride has died away
I have ceased to be the potter
And I have learned to be the clay.

Sri Ramana Maharshi on Karma-Yoga

Explaining the doer-ship of actions, Sri Ramana Maharshi says, "If one feels one is a doer, one should reap the fruits of his actions. If one enquires 'Who is the doer?' and enters the heart, the doer-ship idea will end. Triple Karma is destroyed. This indeed is liberation".[25]

Sri Ramana Maharshi was asked by a devotee about Karma Yoga.[26]

D. What is Karma Yoga?

M. Karma Yoga is that Yoga in which the person does not arrogate to himself the function of being the actor. The actions go on automatically.

D. Is it non-attachment to fruits of action?

M. The question arises only if there is the actor.

D. So Karma-Yoga is Kartrtvarahita karma – action without the sense of doer-ship.

M. Quite so.

D. The *Gītā* teaches active life from the beginning to the end.

M. Yes, actor-less-action.

Again to another devotee he talked[27]

D. What is renunciation?

M. Giving up the ego.

D. Is it not giving up the possessions?

M. The possessor too.

Swami Ramdas on Message of the *Bhagavad-Gītā*

The message of the *Gītā* is explained by Swami Ramdas in the following dialogue:[28]

Devotee: What is the message of the *Bhagavad-Gītā?*

Swami Ramdas: It is principally Karma Yoga or Yoga of action.

The *Gītā* also treats devotion (Bhakti) and knowledge (Jñāna). But in the Yoga of the *Gītā*, all the three Yogas viz. of devotion, knowledge and action are combined... When a man does action knowing that he is Brahman or Purusa, his actions do not bind him, because in that state the ego is absent... There are three main functions in the human being, of head, heart and body. He who has achieved Purna-Yoga has his intellect illumined with eternal knowledge, his heart filled with infinite love and his body working at the will of the Almighty power. He realizes his oneness with the all-pervading, immanent and imperishable Ātmā or Puruṣa. His heart overflows with love and compassion towards all beings and creatures. His body

acts spontaneously by the cosmic will of the divine nature of Prakṛti.

This Pūrṇa-Yoga completely dissolves the ego or individual sense and enables him to realize God as eternal knowledge, infinite love and Almighty power...

Action, Inaction and Actorless Action

At the start of the Mahābhārata war, it was at Arjuna's own choice that he had blown the conch; raised his bow and prepared for action. But when he surveyed the heroes arrayed against him, he saw Bhīṣma, Droṇa, other elders and relatives and he was overcome by weakness and began talking of renunciation of action. He was also afraid of sin and other repercussions of the war.

Lord Krishna found that the renunciation of action by Arjuna was not due to a true mental transformation, but was due to fear and mental weakness caused by ignorance. He taught Arjuna that a state of inaction will bring dishonour and ruin in this world and at the same time will not lead him to perfection.

The Lord removed all fears including that of death by giving Arjuna the knowledge of the Self. Then He established that Self is the Absolute to which one should surrender totally in all one's being, the body, the senses and mind – the manifestations of the ego, to which one identifies as Jiva. In such a state, one understands that he is not a doer or enjoyer and the work is carried out spontaneously (actor-less-action). Self, being the fountain-head and object of love, is to be sought after with supreme devotion. Such devotion of the aspirant adds emotional

content (part of his own Being) to his intellectual pursuits of the Self and helps him to abide as the Self.

Acknowledgements

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2. Sri Atmananda (Krishna Menon), Talks (unpublished).
3. *Ramana-Hridayam* - 29, Sri. Ramanasramam, Tiruvannamalai, Tamilnadu.

   ब्रूयान्नाहमिति स्वयं जडवपुः सत्या चितिर्नोदयात्
   तन्मध्ये तु वपुः प्रमाणमहमित्याविर्भवेत् किंचन ।
   एतद्धयेव भवेन्मनो जडचितोग्रन्थिर्भवोऽहंकृतिः
   बन्धः सूक्ष्मशरीरमेतदुदितं जीवस्य तत्त्वं स्वयम् ।।

4. *Bhagavad Gītā* III.27

   प्रकृतेः क्रियमाणानि गुणैः कर्माणि सर्वशः ।
   अहंकारविमूढात्मा कर्ताहमिति मन्यते ।।

5. Ibid. II. 71

   विहाय कामान्यः सर्वन्पुमांश्चरति निःस्पृहः ।
   निर्ममो निरहंकारः स शान्तिमधिगच्छति ।।

6. Aśwamedha parva 16.6 *Mahābhārata*

   यत् तद्भगवता प्रोक्तं पुरा केशवं सौहृदात् ।
   तत्सर्वं पुरुषव्याघ्र नष्टं मे भ्रष्टचेतसः ।।

7. Ibid. 16.12

स हि धर्मः सुपर्याप्तो ब्रह्मणः पदवेदने ।

8. Ibid 16.13

परं हि ब्रह्मकथितं योगयुक्तेन तन्मया ।
इतिहासं तु वक्ष्यामि तस्मिन्नर्थे पुरातनम् ।।

9. Ibid 51. 45

को न्वसौ ब्राह्मणः कृष्ण कश्चशिष्यो जनार्दन ।
श्रोतव्यं चेन्मयैतद्वै तत्वमाचक्ष्व मे विभो ।।

10. Ibid 51. 46

अहं गुरुर्महाबाहो मनः शिष्यं च विद्धि मे ।
त्वत्प्रीत्या गुह्यमेतच्च कथितं ते धनंजय ।।

11. Ibid 19. 55

तदापि हि रथस्थस्त्वं श्रुतवानेतदेव हि ।।

12. *Uddhava Gītā* XI. 7 & 8

ज्ञात्वा ज्ञातिवधं गर्ह्यमधर्मं राज्यहेतुकम् ।
ततो निवृत्तो हन्ताहं हतोऽयमिति लौकिकः ।।
स तदा पुरुषव्याघ्रो युक्त्या मे प्रतिबोधितः ।
अभ्यभाषत मामेवं यथा त्वं रणमूर्धनि ।।

13. Ibid XI. 9

अहमात्मोद्धवामीषां भूतानां सुहृदीश्वरः ।
अहं सर्वाणि भूतानि तेषां स्थित्युद्भवाप्ययः ।।

14. Ibid XI. 38

मयेश्वरेण जीवेन गुणेन गुणिना विना ।
सर्वात्मनापि सर्वेण न भावो विद्यते क्वचित् ।।

15. *Gītā* X. 20

अहमात्मा गुडाकेश सर्वभूताशयस्थितः ।
अहमादिश्चमध्यं च भूतानामन्तमेव च ।।

16. Ibid XIV.27

ब्रह्मणो हि प्रतिष्ठाहममृतस्याव्ययस्य च ।
शाश्वतस्य च धर्मस्य सुखस्यैकान्तिकस्य च ।।

17. Ibid XII I .31

अनादित्वान्निर्गुणत्वात्परमात्मायमव्ययः ।
शरीरस्थोऽपि कौन्तेय न करोति न लिप्यते ।।

18. *Bṛhadāraṇyaka Upaniṣad* (4). 10

य एवं वेद, अहं ब्रह्मास्मीति, स इदं सर्वं भवति,
तस्य ह न देवाश्चनाभूत्या ईशते, आत्मा ह्येषां स भवति;
अथ योऽन्यां देवतामुपास्ते, अन्योऽसावन्योऽहमस्मीति
न स वेद यथा पशुरेवं स देवानाम् ।

19. *Bhagavad Gītā* V.16

ज्ञानेन तु तदज्ञानं येषां नाशितमात्मनः ।
तेषामादित्यवज्ज्ञानं प्रकाशयति तत्परम् ।।

20. Ibid. II.11

अशोच्यानन्वशोचस्त्वं प्रज्ञावादांश्च भाषसे ।

21. Ibid. XVIII.66

सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।
आहं त्वा सर्व पापेभ्यो मोक्षयिष्यामि मा शुचः ।।

22. Ibid. IX.34

मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु ।
मामेवैष्यसि युक्त्वैवमात्मानं मत्परायणः ।।

23. Nitya Chaitanya Yati, Explanatory Dialogue on Translations from Sanskrit by Nataraja Guru for the *Bhagavad Gītā*, D.K. Printworld Pvt. Ltd., New Delhi 1981, p. 276.

24. Harindranath Chattopadhyaya, "Shaper Shaped", *The Mountain Path*, Vol. 29, Nos. 1 & 2, June 1992, p.11

25. Sri Ramana Maharshi, *Sad Darsanam* – 38.

करोमि कर्मेति नरो विजानन्
बाध्यो भवेत्कर्मफलं च भोक्तुम् ।
विचार-धूता हृदि कर्तृता चेत्
कर्मत्रयं नश्यति सैव मुक्तिः ॥

26. *Talks with Sri Ramana Maharshi,* Three Volumes in One Fifth Edition No. 642, Ramanasramam, 1972, p. 599

27. Ibid., No. 163, Ramanasramam, 1972, p. 11

28. Swami Ramdas, *The Vision,* Feb. 1980.

Every good work we do without ulterior motive, instead of forging a new chain, will break one of the links in the existing chains. Every good thought that we send to the world without thinking of any return, will be stored up there and break one link in the chain, and make us purer and purer, until we become the purest of mortals.

— Swami Vivekananda

India's Gifts to the World of Mathematics - A Short Outline

Dr. V. Madhukar Mallayya

India has a long history of scientific tradition, and Indian civilization flourished with a strong scientific and technological base. The maintenance of the wonderful unbroken continuity of such a tradition for nearly forty centuries was mainly due to the thinking and working of the analytic and speculative mind of ancient masters. Archaeological evidence throws light on considerable knowledge of practical science during the Indus Valley civilization. The mathematical and technical proficiency by which the Indus Valley Indians laid out grid system of roads and well placed drainage system and constructed various buildings, temples, pillared halls etc. using baked bricks of length, breadth and thickness in the ratio 4:2:1 for efficient bonding is remarkable. Moreover the use of finely calibrated measuring instruments with remarkable accuracy and nicely finished weights of diverse shapes such as barrel, cubical, conical, cylindrical and spherical with flat base and top, flowery designs with four, eight and twelve petals and various patterns of intersecting circles, concentric circles, rhombi, triangles and various other simple and complex geometrical designs found in the ornamentation on ceramic

artefacts, pottery and other items are enough to testify the considerable knowledge of practical mathematics during that pre-Vedic period.

Every system of knowledge that has come down to us from antiquity was acquired and gathered through ages and handed down from learned ācāryas to their disciples in succession through oral traditions. Various systems of knowledge are borne to us through the vehicle Sanskrit which is the mother or foster mother of various languages in India. Ancient systems of knowledge are divided into fourteen and they are classified under six heads as follows:

अङ्गानि वेदाश्चत्वारो, मीमांसा, न्यायविस्तरः ।
पुराणं, धर्मशास्त्रं च विद्या ह्येताश्चतुर्दश ॥

The six vedāṅgas, four vedas, mīmāṃsā, nyāya, purāṇas and dharmaśāstras form the fourteen systems of knowledge.

Of these the Vedas are the earliest documents of Indian thought and they are the foundations of Indian culture. Even though they are primarily religious texts of Vedic Hindus they have rendered untold service to the progress of science of numerals through various casual references to certain important mathematical concepts acquired from oral traditions. The mathematical contents of the Vedas are mainly of numerical nature. The modern world is very much indebted to the Vedic wisdom for the ever-lasting contribution of the highly ingenious concept of decimal system of enumeration. The concept appears in *Ṛgveda* and is found in a highly developed form in the *Yajurveda*. The verse corresponding to this in the *Yajurveda* is

attributed to a still older sage Medhātithi.[1] The etymological and scientific approach in framing a three phased terminology for numeration (first for numbers from 1 to 10 increasing by 1, then to numbers up to 100 increasing by 10 and then to numbers up to 10^{12} (as given in the *Yajurveda*) increasing regularly in powers of 10) exhibiting the notion of succession inherent in the enumeration structure[2] is highly remarkable. According to Hindus, numeration is of divine origin and the invention of the nine figures (aṅkas) is generally ascribed to the beneficent creator of the Universe. Paying glowing tributes to the ancient Indian mind for developing the most simple and natural concept of enumeration in decimal base, the great French mathematician Lapalce of 18th cent. A.D. remarked:

> *It is India that gave us the ingenious method of expressing all numbers by means of ten symbols, each symbol receiving a value of position, as well as an absolute value; a profound and important idea which appears so simple to us now that we ignore its true merit, but its very simplicity, the great ease which it has lent to all computations puts our arithmetic in the first rank of useful inventions; and we shall appreciate the grandeur of this achievement when we remember that it escaped the genius of Archimedes and Apollonius, two of the greatest men produced by antiquity.*[3]

The development of this natural concept of enumeration in decimal base by ancient Indians is an important landmark in the history of mathematical sciences. This system, the seeds of which were sown by the Vedic wisdom,

is now current everywhere in the world and has rendered untold service to the progress of science of computations. Apart from this, various references to arithmetic sequences are found in the *Yajurveda* and the *Atharvaveda*. Various references to different types of fractions are also found.

The six doctrines called the Vedāṇgas which are closely associated with the Vedas have also contributed their invaluable share to the development of mathematics. The Vedangas are the limbs or the auxiliaries of the Vedas and they are meant for proper recitation, proper understanding and correct interpretation of the Vedas and also for determination of appropriate time for Vedic ceremonies. The six Vedāṅgas are Śikṣā (phonetics), Kalpa (rituals), Vyākaraṇa (grammar), Nirukta (etymology), Chandas (prosody) and Jyotiṣa (astronomy, astrology and mathematics combine). Of these Śikṣā and Chandas are for proper recitation of the Vedas; Vyākaraṇa and Nirukta are for proper understanding of the Vedas; Kalpa is for employing at the Vedic sacrifices and other ceremonies and Jyotiṣa is for determination of appropriate time for Vedic ceremonies. In Jyotiṣa the disciplines of astronomy, astrology and mathematics are comprehended and placed on the top of all Vedic sciences. The following dictum[4] beautifully describes this:

यथा शिखा मयूराणां नागानां मणयो यथा ।
तथा वेदाङ्गशास्त्राणां ज्योतिषं मूर्धनि स्थितम् ।।

Just as the crests of peacocks and just as the gems on serpent's hoods, jyotiṣa rests on the top of all vedangas.

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The floating of this Jyotiṣa doctrine to meet the Vedic demand for determination of correct time, based on mathematical computations, for various ceremonies naturally gave an impulse to both astronomical and astrological studies which, in turn, motivated a deeper study of the science of computations. The world of mathematics is highly indebted to the Vedāṅga jyotiṣa for the contribution of a simple and highly eulogized rule viz: the *rule of proportion* or the *rule of three* which pervades the entire science of computations. It is a rule for computing a fourth quantity from a set of three given quantities as an answer to the question: If for this much quantity given, so much is the result got, then for this much quantity given now, how much will be the corresponding result?

The following verse from the Vedāṅga jyotiṣa[5] gives the method for finding that fourth quantity using the three quantities given.

> इत्युपाय समुद्देशो भूयोऽप्यह्नः प्रकल्पयेत् ।
> ज्ञेयराशि गताभ्यस्तं विभजेत् ज्ञानराशिना ।।

> The method is enunciated for obtaining the desired result and is to be applied repeatedly to the day. The known result is multiplied by the quantity for which the result is to be known and divided by the known quantity for which the result is given.

This rule appears under the name *trairasika* (rule of three) in later mathematical works. Through Arabs it found its way to Europe and it was held in high esteem in the west also where it came to be called by the name "Golden Rule" for its excellence and because it transcends all other

rules in arithmetic like the metal gold which transcends all other metals. This simple rule manifests in various forms such as in the form of theorem pertaining to the proportionality of corresponding sides of similar polygonal figures in geometrical discussions or as the rule for linear interpolation in the context of computation of sine tables and so on.

The age of vedāṅgas also witnessed rigorous systematization of the science of linguistics which possibly had influenced the evolution of various mathematical concepts. Some of the ingenious grammatical techniques adopted by Pāṇini (600 B.C) have tremendous importance in mathematical context. Some of these are similar to certain concepts now adopted in mathematics, symbolic logic, and computer science. The zero (lopa) of Pāṇini is comparable to mathematical zero (sunya) and the possible influence of Pāṇini's linguistic zero on the evolution of mathematical zero can be easily traced. The śūnya - tatva vāda of the Buddhists also might have had an influence on the evolution of mathematical zero. According to the śūnya vāda philosophy, if any object or set or anything S is made up of the components a, b, c.........,then $\{....[\{(S-a)-b\}-c]....\}$ is naught.

Another Vedic scholar Piṅgala is found to have used some kind of symbol for zero in the Chandasūtra. The Chandasūtra is a work on prosody dealing with the formation of various Vedic and non Vedic metres for poetic rhythm and melody. This is a rich source for theory of permutations and combinations. It also gives us basic ideas of meruprastara and matrāmeru which are respectively

called by the names Pascal's triangle and Fibonacci sequence in modern mathematics. Apart from these the seeds of binary system in somewhat half dormant form are also found in the discussion on combinations of long and short syllables in prosody.

Other works such as the *Taittirīya Saṃhitā*, *Śatapatha Brāhmaṇa* and *Śulbasūtras* have also contributed richly for the development of the science of computations and geometry. While *Śatapatha Brāhmaṇa* states a rule[6] implying the knowledge of the theorem of hypotenuse in geometry, Bodhāyana states the theorem explicitly in the *Baudhāyana Śulbasūtra*[7] as follows:

दीर्घ चतुरस्त्रास्याक्ष्णया रज्जुः पार्श्वमानी ।
तिर्यङ्मानी च पृत्पृथग्भूते कुरुतस्तदुभयं करोति ।।

The diagonal chord of a rectangle produces both (the squares) that the vertical and horizontal sides produce separately. Or, in other words, the square described on the diagonal of a rectangle has an area equal to the sum of the areas of the squares described on its two sides.

This theorem is however attributed to Pythagoras of 540 B.C and the tradition of attributing it to Pythagoras started only about five centuries after the demise of Pythagoras. The discovery of this theorem has vast influence on the whole of geometry and on geometrical constructions and is thus an important milestone in the history and development of mathematics in India. The Sulbasutras mainly deal with problems of Vedic constructions and the Vedic demand for accurate constructions of

several sacrificial and fire altars of diverse geometrical shapes such as circular, trapezoidal, triangular, falcon's shape, heron form, trough shape and so on naturally motivated and triggered a wider study of geometry, algebra and the science of computations. These texts give us fund of information regarding the constructions of rhombi, squares, rectangles, trapeziums, rational and irrational triangles, drawing of east-west lines, perpendicular bisectors, circle-square conversions, rectangle- square conversions, isosceles triangle - square conversions, combination and separation of areas, properties of similar figures etc. The Śulbasūtras thus form a rich source of geometrical acumen of the Vedic Indians. Such classical works of the Vedic and Vedāṅga periods contain not only the well developed systems of metaphysical, social and religious philosophy, and arts of ancient Indians but also the seeds of several simple and important mathematical concepts of high utility.

The Siddhantic and classical age that closely followed the age of vedangas and sutras witnessed the flowering of several siddhantic works based on astronomical and mathematical principles inherited from the preceding periods. Out of eighteen different siddhantas or systems of astronomy composed during that period the Paitamaha siddhanta, Paulisa siddhanta, Vasista siddhanta, Saura siddhanta and Romaka siddhanta are considered the most important. Even though they are not available to us in the original form, a summary of these have come down to us through the Pañca siddhāntika of the eminent astronomer Varāhamihira of Avanti belonging to 6th cent. A.D. These siddhantas have made several remarkable contributions to

the development of mathematics. Their inventions of the trigonometric sine, sine tables and related formulae are definitely invaluable gifts to the world of mathematics.

This passive period of Siddhāntas was soon followed by a vigorous period of immense astronomical and mathematical activity with systematization. Āryabhata I (b.476 A.D.) may be said to have opened the doors of scientific treatment of astronomy and mathematics. His two works Āryabhata Siddhānta (which is now lost but known from citations) and *Āryabhatīya* served as keys for this purpose. Gradually mathematics began to be incorporated as a handmaid of astronomy in most of the treatises on astronomy composed during this period and the twin sciences astronomy and mathematics began to develop hand in hand under the names Jyotisa and Ganita respectively. A galaxy of erudite scholars such as Varahamihira, Bhāskara I, Brahmagupta, Lalla, Govindasvamin, Skandasena, Bhattotpala, Prthudaka Svamin, Vatesvara, Sankaranarayana, Mahavira, Sridhara, Āryabhata II, Munjala, Sripati, Udayadivakara, Suryadeva, Bhāskara II, Narayana Pandita and others have contributed their invaluable share to the development of the twin sciences. Their contributions to arithmetic, algebra, trigonometry and astronomy are highly significant. Among the several luminaries of this period Bhāskara II belonging to the twelfth century, who has authored the *Siddhānta Śiromaṇi, Līlāvati, Bījagaṇita, Karaṇakuthūhala, Vivāhapaṭala* and *Bhāskara vyavahāra*, was regarded as the most impressive scholar and by the remarkably brilliant analytic exposition of various mathematical and astronomical concepts by Bhāskara II most of the other works

produced during his period were driven into obscurity. Consequently the works of Bhāskara II (like that of Āryabhata I) became the main source of reference for mathematicians and astronomers of later period.

After Bhāskara II the main centre of mathematical and astronomical activity shifted to Kerala. This narrow strip of land in the south west coast of Indian subcontinent has several proud possessions in various walks of life. This land is usually described as God's own country, the land where nature has always been free with her gifts, the land of coconuts, spices and charming landscapes, the birth place of various forms of arts like kathakali, the land which is now the highest percentage of literacy and so on. Moreover, this narrow strip of land was less affected by political turmoil when compared to the other parts of India. The land has also a long history of rich tradition in various arts, architecture, science and literature. Astronomy and mathematics also attained tremendous heights in the hands of Kerala mathematicians who travelled far and wide in the world of mathematics, broke off the barriers of finite and soared up high into the fertile area of infinite to discover rich treasures in the unexplored field of infinite series. Their significant findings were embedded in some of the commentaries and other works composed during this post - Bhāskara II period. Several luminaries of that period like Saṅgamagrāma Mādhava, Vaṭaśreṇi Parameśvara, Gargya Kerala Nilakaṇṭha Somayāji, Citrabhānu, Jyesṭadeva, Śaṅkara Varier, Putumana Somayāji, Śaṅkara Varma and others have contributed richly to the development of the twin sciences. Their contributions lay hidden for generations from the outside world and as a result mathematicians of

the outside world believed that mathematical contributions from India came practically to a full stop after Bhāskara II. It was C.M. Wish of the civil services of the East India Company who, during his Kerala visit, first spotlighted the torch of his investigations on this hidden treasure. His pioneering work on just four manuscripts brought to light the mine of precious knowledge embedded in them. It contained mathematics of a standard which is startling and setting a big puzzle to the historians of mathematics. His findings on the Hindu quadrature of circle and methods for evaluation of circumference of a circle using infinite series for circumference diameter proportion based on the *Tantrasaṅgraha* of Nīlakaṇṭha Somayaji, *Yuktibhāsa* of Jyesṭadeva, *Karana Paddhati* of Putumana Somayaji and *Sadratnamāla* of Sankara Varma were revealed at the Royal Asiatic Society of Great Britain at Ireland on Dec.15, 1832 and published in the Transactions[8] in 1835. Enthusiastic scholars like Ramavarma Maru Thampuran, Akhileswara Aiyer, C.T.Rajagopal, Vedamurthy Aiyar, Venkitaraman, Rangachary, T. A. Saraswathy Amma, P.K. Kora, K.V. Sarma, and R.C. Gupta deserve our praise for their pioneering works of explorative nature-editing, publishing or translating and expounding the hidden knowledge contained in them in modern terms. Their studies reveal the discovery of various advanced results in mathematics several centuries before their corresponding discoveries elsewhere showing the independent venture of the analytic mind of Kerala mathematicians of the post - Bhaskara II period. Some of the precious gifts of Kerala to the world of mathematics include Paramesvara's formula (14th cent.) for circumradius of a cyclic quadrilateral in terms of its sides which is now called Lhuiller's formula attributed to Simon

Antonine Jean Lhuiller (1782 A.D.) of Geneva, the so called Leibniz series for π and Gregory series for inverse tangent and π anticipated by Sangamagrama Madhava three centuries before Leibniz of Leipzig and the Scotch mathematician Gregory, power series for sine and cosine and several other convergent infinite series for circumference in terms of diameter attributed to Madhava, the concept of approximation of infinite series using remainder terms etc. The analytic and geometric rationale of several results are given by Kerala mathematicians employing certain sophisticated mathematical techniques quite often knocking at the doors of calculus and various modern techniques that we now use in mathematical analysis. Nilakantha, Jyestadeva, Sankara and others quite often quote Sangamagrama Madhava of 14th cent. A. D while discussing these results in their respective works.

This is only a short outline of a vast tradition of the subject and as such only some important landmarks on its highway have been just touched. Explorative studies have been carried out only on a very small percentage of the mass of manuscripts that has come down to us from the past. An enormous mass of original manuscripts is still lying unexplored in various repositories. A monograph entitled *Science Texts in Sanskrit in the Manuscripts Repositories of Kerala and Tamilnadu*[9] compiled by Dr. K.V. Sarma (and released on Dec 19, 2002 at the International Conference on the History and Heritage of Mathematical Sciences organised by the Sukṛtīndra Oriental Research Institute at Cochin and the Indian Society for History of Mathematics) identifies as many as 3473 science texts in Sanskrit from 12244 science manuscripts from more than 400 reposi-

tories in Kerala and Tamilnadu. The mine of knowledge embedded in them perhaps containing important discoveries hitherto unknown to the world of mathematics gifted to us by learned masters during the vigorous youthful days of the land are waiting for their turn to see light through the hands of the present products of a civilization which has lasted for nearly four millenniums. The present generation of the high-tech age breathing the air of globalization, flirting with the west, tasting the bitterness of unemployment, striving against poverty and so on; even though intellectually competent to undertake this great task, is unfortunately half conscious about it and half alive to wing out and take flight into the wonderful world of the unexplored manuscripts. However we are fortunate to have great researchers and scholars in India and abroad who are seriously involved in original studies on various manuscripts, editing, publishing and expounding the contents of them in modern terms. The old flame is still burning through their sincere efforts.

While looking into the past, it is quite natural that we are often tempted to glorify the past as a bygone golden age of plenty which contributed everything and describe the present as a gloomy and declining age of no contribution to the development of the subject. Such tendencies are to be guarded against and care has to be taken to give just due weight and value to the real facts gathered through original investigations. A discriminating, original and critical study of materials gathered from the past is thus necessary by which the old knowledge in its depth and fullness can be recovered and restated in modern terms in a faithful and intelligible manner. Such

original studies will arouse the interest of scholars in the mathematical insights and inspirations of the Indian mind. A progressive people, as we are today with age-long tradition cannot afford to lose and neglect this treasure trove and remain idle with enslaved minds for long. The nation has placed a three phased responsibility on the shoulders of the present products of her age-long civilization. One is the task of preservation of the enormous mass of manuscripts that has survived and rolled down to us from the past as such and by editing and publishing them on one hand and by using modern high-tech techniques like digitalization on the other. Another is the intellectual task of carrying out original explorative studies on the contents of untrodden manuscripts, translating and expounding the knowledge embedded in them in modern terms in an intelligible manner unifying the multitude of facts gathered from different manuscripts. The third is to draw inspiration from the studies on the past literature and make own contributions in the field with the flood of modern ideas pouring on us from all over. We, the products of the present age having unprecedented power placed in our hands by the tremendous advance of science and technology, are capable of seeing much farther than our predecessors since we can climb on their shoulders with reverence by exploring the vast literature bequeathed to us and bringing to light the rich ideas embedded in them.

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Indian religion has always felt that since the minds, the temperaments, the intellectual affinities of men are unlimited in their variety, a perfect liberty of thought and of worship must be allowed to the individual in his approach to the Infinite.

— Sri Aurobindo

Einstein - His Physics and Philosophy

Dr. K.P. Rajappan

Introduction

There was no one like Einstein in the 20th century, perhaps never in the whole history of human thought, so far as physical sciences are concerned. No single person has been responsible for so much revolutionary thinking in Physics like him. His scientific creativity made a considerable impact on the development of the 20th century world view.

Einstein always had a leaning towards philosophy. He was convinced that "the critical thinking of the Physicist cannot possibly be restricted to the examination of the concepts of his own specific field".[1] On several occasions he emphasised that modern physics cannot cope with its problems without philosophical knowledge and added that "the present difficulties of science force the physicist to come to grips with philosophical problems to a greater degree than was the case with earlier generation".[2] Towards this end, he studied the works of Aristotle, Plato, Kant, Russell and others.

Einstein's main contributions to Modern Physics

The history of science knows no other scientist who was accorded the same popularity as Einstein. His fame far transcends the boundaries of physics; he is known not only to professional scientists but also to people whose interests are remote from science. This popularity is largely due to the fact that his work played a revolutionary role in the development of physical knowledge and moreover, touched on the most profound problems of the scientific world outlook with which all thinking persons are concerned. Einstein's scientific creativity made a considerable impact on the development of the 20th century philosophical thought.

What were the factors that determined Einstein's part in the development of philosophical thought? The first of these was the role played by Einstein's special and general relativity theories in altering the scientific picture of the world. The picture of the world founded on these theories is radically different from that of classical physics, entrenched in the age-old tradition. The time-space structure of the universe was here explained in a new way. Thanks to Einstein, man in the 20th century sees the world in a different light from previous generations. The second factor was the impact of Einstein's scientific creativity on the style of scientific thinking. Einstein worked out new standards for scientific knowledge. The third factor here is Einstein's deliberations on the fundamental philosophical problems facing physics. Without these ideas, modern physics would be unthinkable. On the other hand, their solution goes beyond physics alone, assuming a general philosophical significance.

Thus in dealing with Special Theory of Relativity, Einstein established the equivalence of matter and energy while the General Theory of Relativity demonstrated the indivisibility of space–time continuum. These formulations have enabled the scientists to revise the traditional views and concepts of the structure of the material world, unearthing close ties between philosophy and physics. While the physicist saw Relativity Theory as the resolution of the inner contradictions between classical mechanics and electrodynamics, the eastern philosophers regard it as a natural confirmation of the ideas about matter and its attributes.

Einstein and the Message of the Upaniṣads

But what is not evident to the Western mind is Einstein's familiarity with Eastern Philosophy. "I have the *Gītā* as the main source of inspiration and guidance for the purpose of scientific investigation and formulation of my theories"[3] writes the great philospher scientist. The *Gītā* conveys the message of the Upaniṣads and has the power to influence the thinking of a rational mind based on impressions that it received from its limited perspective and gain insights into the nature of reality. This insight into the reality freed Einstein to behold the Universe in a way that no scientist had seen it before.

The mystery of the universe captivated Einstein. His most profound and fascinating experiences came from encounters with the unknown. "It is enough for me (he wrote) to make amazed surmises about these mysteries and to attempt humbly to form a limited impression in my mind of the perfect structure of all that exists".[4]

Einstein believed in the power of the human mind, in its ability to solve the hidden mysteries of the universe. But he also believed that that goal could only be achieved through freeing onself from the shackles of the "purely personal", from habits breeding the tyranny of primitive emotions. "To feel that behind that which is available to experience there is something inaccessible to our spirit, something of which the beauty and perfection reaches only indirectly and as a weak echo–that is religiosity. In this sense I am religious".[5] According to Einstein, "cosmic religious feeling ... can give rise to no definite notion of a God and no theology".[6] It merely inspires the scientist to perceive the loftiness and the marvellous order of the universe.

In his essay on "Science and Religion" Einstein observes:

> Now, even though the realms of religion and science in themselves are clearly marked off from each other, nevertheless, there exist between the two strong reciprocal relationships and dependencies. Though religion may be that which determines the goal, it has, nevertheless, learned from science, in the broadest sense, what means will contribute to the attainment of the goals it has set up. *But science can only be created by those who are thoroughly imbued with the aspiration towards truth and understanding.* This source of feeling, however, springs from the sphere of religion. To this there also belongs the faith in the possibility that the regulations valid for the world of existence are rational, that is, comprehensible to

reason. I cannot conceive of a genuine scientist without that profound faith. The situation may be expressed by an image: Science without religion is lame, religion without science is blind.[7]

In the above quotation the words "the aspiration towards truth and understanding" are very important. This implies *ŚRADDHĀ* as mentioned in the Upaniṣads [*Chāndokya Upaniṣad* (VI-12, 1-2)] narrates an investigation. Here a boy opens a fruit from a Banyan tree and finds nothing inside.

The father said: "That subtle essence, my dear, which you do not perceive there – from that very essence this great nyagrodha arises. Have Śraddhā," and the teaching goes on... "Now, that which is the subtle essence – in that all that exists has itself. That is the true. That is the self. That thou art, Śvetaketu".

Pointing out the profound significance of the teaching and the use of the word 'Śraddhā' at this critical, delicate and significant stage of investigation, Śaṅkara comments on this passage:

> It is from that which is (invisible and) atom – like and which is of the nature of sat (pure being), that the whole (visible) gross universe of effects, characterised by name and form etc, has come. Even though a truth established by scientific logic and scripture is accepted to be as such alone, in the case of truths which are extremely subtle, there may be difficulty of comprehension, in the absence of a deeper faith, in the case of those minds that are attached, through

natural propensities, to external sense objects; hence said (the teacher): "Have faith". When (such) faith is present, there is the possibility of the mind calmly setting down on the truth that is sought after, in the wake of which will arise the grasp of its meaning.

The passage cited above can well fit in the scientific approach to the comprehension of the "Field concept on modern physics". The field is that from which particles arise and into which they disappear. It is subtle and beyond sensory experience; and in being nothing, it is also everything.

To quote Professor Capra,

> The field theories of modern physics force us to abandon the classical distinction between material particles and the void. In quantum field theory, this field is seen as the basis of all particles and of their mutual interactions......

"The vacuum is far from empty. On the contrary it contains an unlimited number of particles which come into being and vanish without end."

In *Kaṭhopaniṣad,* Nachiketa inspired by a passion for truth and nothing but truth, is presented as one possessed by Śraddhā (1.2) *Śraddhā aviśesha*. What does Śraddhā mean? The young Nachiketa was in search of truth and he had a deep faith that a profound truth lay behind the diverse phenomena of nature and life.

Finally, Einstein's deep conviction regarding the real findings in an investigation is exactly what the *Bhagavad*

Gītā Chapter IV Sloka 39 says:

> Śradhāvān labhate jñānaṃ tatparaḥ Saṃyatendriaḥ
> Jñānaṃ labdhwā parāṃ śantiṃ acireṇa adhigachati

The man with Śraddhā, the devoted, the master of one's senses attains (this) knowledge. Having attained knowledge, one goes at once to the Supreme Peace.

Einstein and Modern Scientific Thought

Man is the creator of Science and Technology, culture and civilization. Unfortunately, to-day he is the only possible destroyer of his civilization. Nevertheless, everything about him is a mystery. As Lincoln Barnett writes in his study of Einstein's contribution to modern scientific thought:

> In the evolution of scientific thought, one fact has become impressively clear; there is no mystery of the physical world which does not point to a mystery beyond itself. All highroads of the intellect, all byways of theory and conjecture, lead ultimately to an abyss that human ingenuity can never span. For man is enchained by the very condition of his being, his finiteness and involvement in nature. The further he extends his horizons, the more vividly he recognises the fact that, as the physicist Niels Bohr puts it, "We are both spectators and actors in the great drama of existence". *Man is thus his own greatest mystery.* He does not understand the vast veiled universe into which he has been cast for the reason that he does not understand himself. He comprehends but little of his organic processes and even less of his unique capacity to perceive the world around him, to reason

> and to dream. *Least of all does he understand his noblest and most mysterious faculty: the ability to transcend himself and perceive himself in the act of perception.*[9]

Every thing according to the Upaniṣads is a manifestation of something which is beyond words, beyond concept, beyond form, beyond even space and time.

It is no accident that modern science, in spite of its being perfectly 'realistic' rather than idealistic or mystic, is moving distinctly towards a wholistic (or 'holistic') view of the uninverse similar to that of the Upaniṣads. According to Bohm "one is led to a new notion of UNBROKEN WHOLENESS which denies the classical idea of analyzability of the world into separate and independently existent parts..."[10]

In this context, the following words of Einstein are of very great significance:

> A human being is a part of the Whole, called by us as the Universe. A part limited in time and space. He experiences himself, his thoughts and feelings, as separated from the rest – A KIND OF OPTICAL DELUSION OF CONSCIOUSNESS. [Compare with Śaṅkara's *Dakshināmūrti Stotraṃ* - first Sloka]. This delusion is a kind of prison for us, restricting us to our personal desires and to affections for a few persons nearest to us. Our task must be to be free from this prison by widening our circle of compassion; to embrace all living creatures and the whole of nature in its beauty.... Nobody is able to achieve this

completely, but the striving for this achievement is in itself a part of this liberation and a foundation for inner security.[11]

Towards Grand Unified Theory

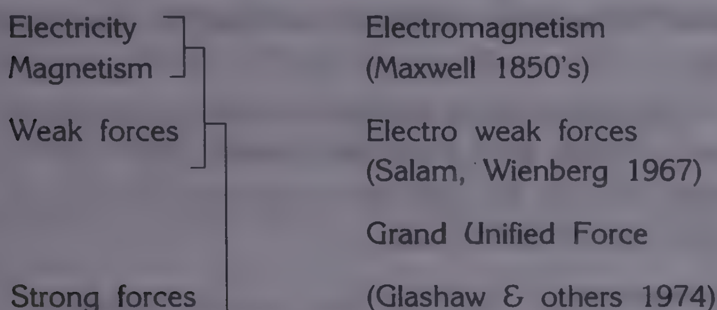
During the first quarter of the last century, two momentous theories were proposed: the relativity and the quantum theory. From these two sprang the most of the Twentieth Century Physics. But the new Physics soon presented a better model of the physical world. As a result Physicists began to realize that discoveries demanded a radical reformulation of most of the fundamental aspects of reality. This outlook forced them to leave their old approaches to problems and turn to mysticism than materialism. The universe, according to Physicists, is held together by four fundamental types of glue. In addition to strong force and the Electromagnetic force, there is the "weak" force and the gravitational force.

Gravity is the long-range force which holds together Solar Systems, galaxies and universes. However, on the subatomic level its effect is so negligible that its effect is ignored altogether. Einstein and many of his colleagues believed that it should be possible for a single theory to explain all the phenomena of the universe.

After Einstein's death in 1955, there is a stronger holistic flavour to the quantum aspects of the nature of matter interlocking levels of description with everything, some-how made up of everything else and yet still displaying a hierarchy of structure. It is within this all-embracing wholeness that physicists pursue the quest for

the ultimate constituents of matter and the ultimate unified force.

During the second half of the last century, successive unification of forces of nature began nearly more than a century after Maxwell's synthesis of electricity and magnetism. The union of electromagnetic forces is now well established. The weak and strong forces were united by Glashaw and others in 1974. However the grand unification still remains elusive but eagerly sought. Nevertheless, the final bid for a unified theory which merges all the forces of nature into a single superforce is progressing rapidly. The following chart presents the current situation:



Conclusion

At the age of twenty six, quite unknown to the scientific world, Einstein submitted his paper on "Special Theory of Relativity" to a Physics Journal. His proposed theory is what is now the most famous equation $E = mc^2$ which says that energy equals mass times the square of the speed of light. The equation demonstrated that if all the energy in half a pound of any matter were released, the resulting

power would equal the explosive force of seven million tons of TNT. Though it revolutionized man's idea of the Universe, few scientists at that time realized its staggering importance. For years $E = mc^2$ was a lively topic for debate. Then with the explosion of the atom bomb on Hiroshima, it became a grim reality.

In a life time Einstein joined light to time, time to space, energy to matter, matter to space and space to gravitation.

With the emergence and development of the field concept, physicists have attempted to unify the various fields into a single fundamental field which would incorporate all physical phenomena. Einstein in particular, spent the last years of his life searching for such a unified field.

The Brahman as described in the Upaniṣads can be seen, perhaps as the ultimate Unified Field, from which spring not only the phenomena studied in Physics, but all other phenomena as well.

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... the whole subject of the Gītā is the training of this human mind for total human development by handling this world around it, and by handling oneself also in a masterly way.

— Swami Ranganathananda,
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The Concept of Mystical Oneness: A Study of St. Arunagirinathar's *Kandar Anubhūti*

Dr. M. Murugesan

Faith in the Absolute is the basis of religion. The term 'religion' derived from Latin 'relegare' means 'to bind' and it means the binding of the human soul to God. *The Oxford English Dictionary* defines religion as "the recognition on the part of man of some higher unseen power as having control of his destiny, and as being entitled to obedience, reverence and worship". The recognition of the binding of the soul with God makes one maintain appropriate emotional attitudes, a sense of sacredness and an attitude of humility or reverence. This religious temperament provides man with the medium by which he can have an experience of the ultimate reality. In other words, the religious person tries to attain the unique experience by means of religious practices such as rites, rituals, prayer and devotion.

The term 'Mysticism' derived from the Greek term 'muein' means "to remain silent."[1] This implies not only switching off the external world but also silencing the mind. As soon as the mind is stilled, the mystic experiences Oneness with God. Therefore, mysticism may be defined

as an immediate experience of oneness with God by means of ecstatic wordless contemplation. In other words, the mystic tries to attain oneness with God by transcending the senses, by being more inward and more contemplative.

Religion emphasizes the submission of one's will to God and the importance of ethical harmonies of life, while mysticism stresses a direct experience of God. A mystic, not content with the external things of religious life, seeks a direct experience of God and feels one with Him. The experience of a mystic differs from that of a religious person in its intensity. J.J. Pelican says: "The mystic experiences profoundly what the more casual believer perceives dimly."[2] Since both the religious person and the mystic aim at communion with God, there is no conflict between the mystical temper and religious one.

In fact, mysticism, "is the crown and the roof of all religious life."[3] It is at the root of all religious experience. It is "the immediate feeling of unity of the self with God; it is ... the fundamental feeling of religion, the religious life as its heart and centre."[4] Precisely, mysticism is 'open religion' whereas religion is 'restricted mysticism' and thus mysticism and religion are linked.

The Tamil concept of designating the land into four physiographic regions such as: mountains ('Kurinji'), wooded forests ('Mullai'), rivers and fertile lands ('Marutham') and the seashore ('Neithal'), signifies a certain notion of union with nature and harmonious living. The four respective protective Gods of these physiographic lands are: Ceyon, Mayon, Ventan and Varunan respectively. This is succinctly stated in *Tholkappiyam* thus:

Mayon meya katurai ulagamum
Ceyon meya maivarai ulagamum
Ventan meya thempunal ulagamum
Varunan meya perumanal ulagamum
Mullai kurinji marutha neithalena (v.5)

The God of the mountain region (Kurinji) is 'Ceyon' and it means the Red one.[5] He is also called Cevvel, Murugan, Cey, Velan, Skandan, and Subramanya.

The four physiographic regions have their respective human behaviour also. The aspects of love, peculiar to each land are: Kurinji = Union ('Punarthal'); Mullai = the expectant state of the lady love ('Irutthal'); Marutham = sulking or lover's tiff ('Udal') and Neithal = expression of lady love's grief at the parting of her Lover ('Irangal').

This is stated in *Tholkappiyam* thus: Punarthal, Pirithal, Irutthal, Irangkal,/ Udal ivatrin nimittham (v.16). The respective human behaviour of the mountain region is 'Punarthal' which means the union of the lovers. When this human behaviour is extended to the realm of religion, the term 'Kurinji' or Murugan may be found to denote the union of human soul with God; in this context, the merging of the individual soul with Murugan or Ceyon.

The application of human love to divine love is a point of controversy. Seeni Mayilai Vengkadasamy claims that this application is of later development and is owing to the influence of Jainism and Buddhism.[6] Yet Dr. M. Peri.M. Ramasamy asserts that it has been in vogue in literary convention since ancient times.[7] He invites *Tholkappiyam* 'Puram' v.28 to support his view. The Nurpa runs thus: "Karnap pakuthi Kadavalum varaiyar."

However, the concept of the mystical oneness of the human soul and God is pervasive in the name 'Skanda' and this means "to be united" according to *Śabda Kalpa Drumaḥ.*[8] This may mean "the one who is united"[9] suggesting how Parvati brought together the six children and united them as one – Murugan. This is further extended to mean that He is the one who unites the soul of the devotee with His own. Further, the Tamil term 'Kandan' is first used by Tirumular in *Tirumantiram* to indicate Murugan. The Tamil term 'Murugu' means "to be ripe" or "mature" according to *Tamil Lexicon*[10] (Vol. VI). The union of Murugan and Valli suggests the union of the human soul with God and this is well illustrated by Dr. Kamil V. Zvelebil in Kacciyappa Civacaryar's *Kantapuranum.*[11] It is evident from the discussion above that mysticism suggests the immediate experience of oneness which is the import of the physiographic region 'Kurunji' and its protective God Murugan or 'Skanda'. Hence it can be stated 'Kurinji' or Murugan denotes mystical oneness.

Tamil literary texts from *Paripatal* and *Tirumurugatrupadai* down to D. Chandrasekaran's *Murugan Ezhil Malai* portray the prayer of the human soul and Murugan's grace on the devotee. In other words, these religious texts have portrayed the individual's fervent prayer to God and God's grace to humanity. The union of the soul with or the merging of the soul into God has been portrayed as the subject matter for the first time by Arunagirinathar in his *Kandar Anubhūti.* This means that Arunagirinathar has made God – Experience itself the subject matter in *Kandar Anubhūti.* The very term 'Anubhuti' suggests 'God–Experience'. That is why N.V.

Karthikeyan translated *Kandar Anubhūti* into English with the sub-title *God-Experience.*[12]

Before he made God-Experience the subject matter of his mystical work, *Kandar Anubhūti,* Arunagirinathar was summoned in a vision by Viralimalai Murugan to Viralimalai to sing His divinity. Murugan guided Arunagirinathar to reach Viralimalai. This is explicitly stated in *Tiruppukal* Viralimalai hymns thus: "Mayilotu malamara ariya periya / Tiruppukal vilampu en mune arputha melun tavulku / Viralimalai urai."

No sooner does the eulogy of his divinity begin in *Tiruppukal* than Murugan gives his darsan with His peacock destroying the impurities (v.353). Further Arunagirinathar has been blessed with 'ashtama siddhi' by Murugan at Viralimalai hill. On the slopes of Viralimalai hill there is a holy place called "Santhana Kottam" where it is believed that Murugan showered His Grace on Arunagirinathar with 'ashtama siddhi'. One who is blessed with 'ashtama siddhi' is endowed with the potential of entering another body or soul. This has been stated explicitly in *Tiruppukal* v.355 as "Mativala Santhana Kottin vazhi arulin perukattiya Viralimalai maruvum." This means "in Santhana Kottin where wisdom wells up oh, Viralimalai dwelling Muruga! Thou hast showered on me the vision of thy Grace".

Viralimalai, which is 30 km. away from Tiruchirappalli enroute Madurai is a holy place which is well-known for the shrine of Sri Subramanya. The term 'Virali' means 'dancers' and it is said that dancers dwelt here in ancient times. 'Virali' is also the name of a tree which is popularly

known as 'Kura' tree. The botanical term is 'Dodonaea angustifolia'. Further, the myth unfolds that rsis incarnating themselves as 'virali' trees and dwelling ('viravi') amidst other trees worship Muruga incessantly. On account of this too, the place has derived its name. There are still 'virali' trees in this region and the 'Sthala Virutcam' is virali tree. Arunagirinathar in v.353 sings that rsis in the form of boulders amidst other boulders sojourn and worship Subramanya. The peacocks know which one is a rshi and which one is otherwise and the peacocks perform their dance on the divine boulders.

Mr. D. Chandrasekaran's comment on this is quite apt:

> The state of yoga called samadhi engulfed these yogis and in that state of supreme equilibrium, their bodies became rock-like as the years rolled by. The astonishing fact is that, people with the mundane sense of sight are not able to see which rocks are yogis and which are ordinary rocks, whereas the peacocks strolling about on the sides of Viralimalai Hill know which is yogi and which is rock and select the yogis' rock only to dance upon.[13]

There are 207 steps to climb the hill and on the top of the hill, there are Vinayaka, Dakshinamūrthi, Agasthiyar, Arunagirinathar, Chandikeswarar and Bhairavar. Inside the shrine Murugan blesses the devotees appearing with six faces and twelve hands, seated on a peacock with Sri Valli on the right and Dheivanai on the left.[14]

Viralimalai Murugan is a powerful God and the devotees feel the Spiritual throb and vibration in the vicinity

and become one with Him. The very term 'Viralimalai' is derived from 'viravu' which means 'to mix', 'to mingle', 'to join', 'to unite' and 'to approach', 'draw near'.[15] The *Tamil Lexicon* illustrates this point with a citation from *Nedunalvadai* which runs thus: Viravu Malar viyan ka (l. 27). This suggests Viralimalai Murugan unites His devotee in mystical oneness with Himself and dwells within as fragrance in the flower.

On account of the 'ashtama siddhi' Arunagirinathar attained the mystical oneness. Arunagirinathar has sung this *Kandar Anubhūti* only after becoming one with God Murugan.

Arunagirinathar has succinctly portrayed in 51 verses the stages of attaining the status of mystical oneness with the Divinity in *Kandar Anubhūti*. Invoking Vinayaka to bless his endeavour of composing divine garland of letters on Shanmuga who blesses those who surrender to Him, the rsi expresses chanting God–experience is the sole aim of *Kandar Anubhūti* ('padum paniye paniyai aruluvai' v.1). Surrender is the primary thing in the realm of realizing the Supreme Reality and this is stated as "ellamara ennai ilanthanalam" and "porulavathu" – The epithet "ennai ilantha" means "eradicating the ego – the 'I' ness and 'mine' (v. 2,3). The obstacles of attachment to wealth, women and other illusions are wiped out only if God destroys the stony heart or the mind by pressing His feet on it. This means the mind which is the seat of 'ego' should be destroyed. Besides invoking God's grace the rsi commands his mind to uproot itself ('Keduvai' means destroy thyself v. 4-7) and when the uprooting is complete, the destruction

of the fruits of the three Karmas takes place. Anunagirinathar states that God bestows His Blessings of spiritual knowledge on the devotee only when the ego 'I' is destroyed thus in v.8 "amarum Pathikel akamam enumip / Pimarangkeda meipporul pesiya". The meaning is : 'Oh Lord, Thou hast bestowed the knowledge of reality / on destroying the ego.'

The Samskrit term 'ahaṃ' means ego and this is false identification of the body as soul. When the mind is destroyed, God appears in the form of a Guru and bestows the supreme knowledge of Reality – the wisdom of Self–Realization. The supreme knowledge given to the rsi is "Summa iru Sollara" – "Be silent speechless". This means the silencing of the mind or stilling the mind. Dr. Kamil V. Zvelebil comments correctly thus:

However, the connection with the "mauna upadeśa", the revelation through silence, is significant. It is clear that the stealing of Valli at midnight has a spiritual significance too. The Lord appears when all are asleep and everything is silent, and snatches away the soul which had prepared itself by complete inner silence. (p.74)

As soon as the upedeśa is given, there exists nothing other than "Existence" (9-12). At this state of Divine Awareness, God appears as Guru. This Guru is Murugan and that He is the Guru is realized by His Divine Grace. That Grace is the Absolute (v. 13). Turning the mind to God, without interruption through 'japa', 'viveka' and 'meditation' and ceaseless practice, the seeker is amidst cosmic consciousness. By giving up all attachment (v.14), by melting oneself and by practising the presence of God

always (Urugu seyal v.15), the seeker should proceed further by clinging to the Feet of God (17, 18). In fact, the seeker seeks Him within his own heart. This is experienced within (Unarthal v.20) and it is the non-thinking state (v.21) and this great bliss inundates him. When this experience is interrupted, the interruption is removed by meditating upon Him as the Universal Reality (v. 22). At times there are tussles between the Real and the unreal which is also overcome by the Grace (23-32). At every state of spiritual progress the Divine Grace is essential and the Seeker seeks the real import of Murugan's teaching to His Father Lord Shiva (36). This is really the earnest longing and the spiritual thirst of the aspirant to experience the secret of Pranava Mantram 'Om'. The secret experiencing of the Bliss is unfolded in v.37 as "kill the ego with its root, in its entirety" – "arivai adiyodum akanthaiyaiye". By experiencing what is imparted to Lord Shiva, the seeker becomes a member of the Divine family (38-42).

As soon as the state of non-thinking is attained by the Grace of Murugan, everything including speech and mind ceased (42). The latent tendencies are burnt traceless without any residue. By Murugan's Grace at this state – Speechless Experience is born. The seeker is liberated and the liberated soul performs everything as an ordinary man, moves freely with others and provides spiritual food to the needy and instructs them to seek the Guru Murugan. God becomes all pervasive. He is wisdom and Bliss. God shines as SELF – (Minnum Kadir vel vigirdha) and inundates the seeker as Graceful light (Kirupai sul sudar). This is the undivided existence of mystical oneness. God envelopes the aspirant externally and penetrates him inwardly.

Eventually the realized one (Mystic) prays to Murugan to bestow the same God–Experience – the mystical oneness to all – 'aruluvai' for the welfare of humanity. The mystic in his mystic oneness in the Self–Guhai – Heart cave – dwells emanating / radiating the spiritual vibration for the welfare of mankind.

Bhagavan Ramana Maharshi, a twentieth century mystic and mystic poet, has expressed his 'Oneness' with God or SELF in his devotional hymns and philosophical poems and establishes SELF as God. His *Upadeśa Undhiyar* which consists of 30 terse triplets commences stating that actions done with desire, with a sense of doership, do not lead man to liberation but drag the doer into an ocean of activity. Through the spiritual practices like disinterested action, devotion and breath–control the aspirant could dwell in the self. At this stage, the mind which is the source of thought and ego, dissolves into to the self yielding place to inner silence. The thought, the feeling 'I am the body' is the root from which all other thoughts proceed and multiply. One is conscious of the 'I'–thought when he is awake but in deep sleep, there is no 'I'-thought, no body consciousness. The persisting awareness during sleep is 'pure Awareness' which is different from the phenomenal ego 'I'–thought.

To realize this state of Pure Awareness, the path of Self-enquiry – 'Who Am I' – according to Bhagavan, is the sure technique. This means that one should probe with an introverted mind the rising place of 'I'–thought. When other thoughts rise, one should inquire to whom the thoughts rise. When the enquiry is done keenly the 'I'–

thought would die and this is the death of the feeling of 'I am the body'. This destruction of the body–consciousness i.e., the phenomenal ego, is the rising of the Pure Awareness. This state of Pure Awareness is the state of BE or BEING and it is beyond liberation and bondage; it has no beginning and no end. It is the positive state of the bliss of infinititude. Achieving this non-dual state is Self-Realization – SELF as God. Bhagavan uses the terms 'Orthal' (to enquire), 'Odungkuthal' (clinging to) and 'Ondruthal' (One-ing). This 'One-ing' is the mystical oneness. Bhagavan says.

Yan atru iyalvathu therin ethuvathu
Thanal thavam enran unthipara
Thanam Ramanesan unthipara!

This means abiding in the state of BE or BEING is the creative state of cosmic vibration – the mystical oneness.

As mysticism is the experience of oneness with the Absolute it is beyond expression. In Tamil literary convention, the final union is preceded by six stages: 'flowering of love', 'separation', 'patient suffering', 'sorrows of separation', 'quarrels of love', (sulking) and finally 'union'. It is interesting to recall that Richard of St.Victor (12th c.), a western mystic, divides the 'Steep stairway of love' in to four stages: The betrothal, the marriage, the wedlock and the unitive way.[16] Evelyn Underhill analyses five phases of the mystical life in her work Mysticism.[17] They are: (i) The Awakening of the Self, (ii) the purification of the Self, (iii) Illumination (iv) the Dark Night of the soul, and (v) Union.[18] These phases, she insists, answer only "loosely and

generally to experiences which seldom present themselves in so rigid and unmixed form."[19] Yet, the traditional threefold division of the mystic way – purgation, illumination and union – holds good, for the stages 'Awakening' and 'purification' can be grouped into one; and 'Illumination' and the 'Dark Night of the soul' into yet another. All the same, all agree that the goal of spiritual endeavour is the union of the soul with the Absolute.

Arunagirinathar, on account of his unitive experience, portrays authentically not only oneness but also the various stages of attaining it in his *Kandar Anubhūti*. Eradication of ego – 'akamam enum ippimraran keda'- 'pesa anubhuti pirantatuve' results in God–Experience in Silence. Bhagavan Ramana Maharshi in his *Upadeśa Undhiyar* exemplifies the various stages of achieving Oneness. Both the mystics affirm that mystical oneness is attainable only by silencing the mind. To borrow the Johanine metaphor this Silence is God.

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The Poet as the Authentic Voice of an Evolved Consciousness

Lakshmi S. Menon

In his essay, 'Uses of Great Men', Emerson referred to the poet as a "representative man". Along with the philosopher, the mystic and other such archetypes of human knowledge and accomplishment, the poet reflects the latent potentialities in the mind of every man. He is one who has *realised* this potential and by the power of *expression* made it patent to his contemporaries. At the same time, the poet also occurs within the context of a particular time-period in history. His poetry embodies the crosscurrents of the age to which he belongs. In fact his poetry is an integration of his personal growth and the assimilated ideas of intellectual thought that characterise his age. As Sri Aurobindo stated in his literary classic, *Future Poetry*, the poet, "a soul expressing the eternal spirit of Truth and Beauty,"[1] also belongs to a "larger movement", that of the "evolution of the human spirit".[2]

Thinkers and artists of all ages endeavour to portray to their fellow men, the finer and subtler aspects of reality that they have experienced and understood. The scientist does it through a rational exposition on matter, wherein

the physical, tangible world that we inhabit is ensconced within an equation, a theorem or a theory. Something then falls into place in the listener's or reader's mind, bringing a sense of clarity. The poet seems more subjective. His grasp of reality touches emotional chords; it has the personal note and an intuitive flavour that tugs at our heart-strings. Out of a sense of chaos and despair, emerges understanding and more importantly, peace. Yet today, as science evolves from a study of objective matter to a study of whirling energy, the scientist has come closer to the poet and the seer. As the frontiers of knowledge expand, different disciplines blend into one another, and serious studies in all fields have been increasingly becoming inter-disciplinary in nature. Though the world still swears by technology, the highest technology is seen to result from a manipulation of energy rather than a re-arrangement of matter. This change in the focus of knowledge from matter to energy automatically changes the *tools* by which such knowledge can be apprehended. Intelligence and reason, and hence the human mind with its vast potential for penetrating into the mysteries of the universe still hold their sway. But they are no more adequate to rationalise a universe that is no longer simply black and white, wave and particle or even subject and object. Thus as classifications of reality break down, there are breaches and fissures occurring everywhere about the nature of the human mind. Terms like *insight*, *intuition*, *emotional intelligence*, *consciousness*, *imagination* and so on, that were once taboo in scientific-academic circles, have made in-roads into the vocabularies of the most sceptical professionals. There is much more to this world and our understanding of it than can be grasped

by our senses and our thinking intelligence alone. Perhaps this is where the poet with his 'simple' belief in the intuitive faculty, in the imagination and in a world whose essential basis is non-material may once again find a voice. Max Planck, the father of quantum mechanics, which shook the very foundations of physics in the early 20th century, said, "Science . . . means unresting endeavour and continually progressing development toward an aim which *the poetic intuition may apprehend,* but which the intellect can never grasp."[3] (emphasis added)

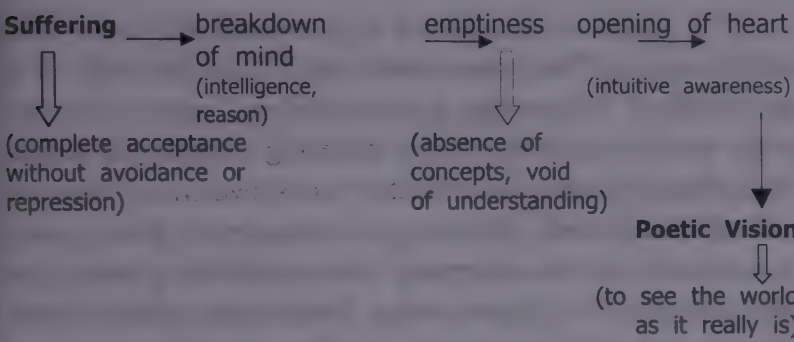
The genuine poet is usually an isolated individual in a fragmented and disintegrating world, a lone voice who speaks of the anguish of existing in a world that disregards the essence of its being. As Blake remarked, "Wisdom is sold in a desolate market where none come to buy."[4] The poet dares to truly *suffer* and by entering into the heart of his suffering, transcends it. He emerges with priceless knowledge about life, as a diver emerges from the ocean's depths with precious pearls. And yet, his words remain largely unheeded and in today's rampant materialistic milieu he has become obscure and even redundant – a dreamer of impractical dreams.

How then can a poet exemplify the growth of human consciousness? In the very nature of the poet's response to life lies his relevance in the evolution of human consciousness. By allowing himself to enter into the heart of his suffering, (for, much of this dualistic human life is suffering), by a complete acceptance of the moment without resistance, through thought, word or deed, the poet's mind melts into his experience. At this point of *no-*

mind, when he calmly and courageously enters into the void where nothing abides, when he totally surrenders the imperative to know or understand, then it is that he understands everything. This is the "negative capability" of Keats and the "emptiness" of Zen. Out of such nothingness is born wisdom. It is this wisdom that he tries to share with the rest of the world though his poetry that springs out as a result of the process that he has undergone.

The process of *suffering* results in the *creative vision* of the poet which he then articulates through his poetry. The term suffering comes from the verb "to suffer", whose original meaning was "to let, to allow, to undergo or to take up a passive relation to something".[5] It is not that the poet deliberately seeks pain; he is open and vulnerable to the experience of life and the inherent contradictions that characterise it. The poet's endeavour like that of any other person is to make sense out of the dichotomies presented to him. However, he does this not by avoidance or repression but by an effort towards *integrating* the opposites that confront him constantly. Whether pleasure or pain, life or death, love or hate, success or failure, poverty or wealth, health or illness — nothing is constant. The usual reaction of the average person to life is to cope with these dualities by resisting, manipulating, controlling or succumbing to them. But the *creative way* is to allow the uncertainty to wash over without the mind trying to assess, interpret or analyse it. When emptiness of understanding is embraced, the usual tools of perception, which is the mind and its associated faculty, the intelligence, break down. When the mind stops, a larger sense is born that results in the poetic vision. This has

been variously termed as the *opening of the heart*, the *creative intuition*, the *imagination* and so on. This could be represented in a diagram:



This emerging awareness apprehends life and the universe in a different way. What was tragic, pain-filled, disastrous, meaningless and a dead-end, is seen to be the gateway to something vast, meaningful and even sublime in the long run. This new vision sees beyond the immediate suffering and reaches beyond duality to a more comprehensive understanding about life and the world. The consciousness of the poet has expanded not only to include duality but also to transcend it. This is the value of poetic vision in a world that is being torn apart by opposing or differing viewpoints in every sphere of life. It is no longer the question of who is right or wrong but of what *is*.

Poetic vision is concerned with apprehending the universe as it is without distorting it by the self-projection of the ego-mind complex. Yet, to arrive at this vision entails giving up of many false identities related to the ego and the mind. The psychologist Erich Fromm calls it the giving up of "false consciousness"[6]. This is the consciousness of

the average person who is "aware of reality to the extent to which the goal of survival makes such awareness necessary".[7]

The poetic consciousness is concerned with more than mere survival. The poetic vision, which is the result of a transforming psychological and spiritual process in the poet, moves towards a unity of being. Poets and artists have always spoken on behalf of collective man. They do not safeguard their vision in the seclusion of their homes but move amidst the common man participating in his joys and sorrows. As Tagore sang, "Leave this chanting and singing and telling of beads! . . . Open thine eyes and see thy God is not before thee! He is there where the tiller is tilling the hard ground and the pathmaker is breaking stones . . . . His garment is covered with dust."[8] Whether Wordsworth with his love of the highland rustic or Whitman celebrating the pettiest aspect of life, "The known universe has one complete lover and that is the greatest poet",[9] representative poets of all ages have always attested to this basic unity of man. Ultimately the Vedantic vision of *Sarvaṃ Khalvidaṃ Brahma* (everything is the Eternal Absolute) is what they finally arrive at.

The evolution of human consciousness beyond the mind results in embracing the world through compassion. Personal suffering breaks the stranglehold of the ego that sees oneself as separate from the other. When confronted with irreconcilable realities, an attitude of abandonment confounds and paralyses the mind (*manas*) allowing the light of the intellect (*buddhi*) to break through.[10] If the nature of the ego-ridden mind is greed, aggrandisement

and selfishness, then that of the ego-less awareness is love and compassion for suffering humanity. This compassion is a spontaneous effect of the unitive quality of the poetic vision.

The greatest and conclusive mark of an evolved consciousness is love; love that transcends all differences based on physical identities and considerations and serves others in a spirit of sacrifice. A poet, or anyone else for that matter, who has had a vision of oneness, cannot help but love. The voice of the poet exhorts his fellowmen to love one another in order to preserve the universe to which we belong. Having understood that all differences between humans are only superficial and what is real is the essence or energy underlying the seen world, the poet through the power of the word, continuously strives to awaken the world to this truth of inherent harmony.

When all else fails, when neither creed, religion, ideology, —ism, nor achievement (in terms of science and technology) suffices to solve a problem of our complicated world, when natural and man–made disasters threaten to inundate the very fabric of civilization, the poetic voice with its message of universal love presents a resolution. The authentic poet is one who has lived out the process through which love comes to him. Finally it is not in mere action, but in action motivated by a love, that springs out of an understanding of the inherent value of a human being, which restores and heals. This is what distinguishes the poet – seer and sets him apart and above the rest of his peers. It is a status that is born out of suffering and culminates in impartial and all – encompassing love.

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Some Lost Sanskrit Mahākāvyas of Kerala

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The Mahākāvya is the most important and popular genre of Sanskrit Literature. This genre initiated and enlightened by Ādikavi Vālmīki, perpetuated and perfected by Kālidāsa, and enriched by numerous poet-stalwarts like Aśvaghoṣa, Bhāravi, Māgha, Śrīharṣa etc., has a tremendous development from very early times down to the present day. That the Mahākāvya had gained great prominence among the Kerala poets, is evident from the immense contribution of Kerala in this field. The poets of Kerala revived the tradition of genuine classical poetry which was supposed to be at the verge of degradation after about 12th century A. D. The classical authors like Kālidāsa greatly inspired the Kerala poets to compose regular Mahākāvyas even at a later period. The contribution of Kerala to Sanskrit Mahākāvya is unique in both number and variety. There are not less than 70 Mahākāvyas by Kerala poets, including 37 Mahakavyas of Literary Merit, 19 Historical Mahākāvyas, 7 Vyākaraṇa Mahākāvyas, 6 Yamaka Mahākāvyas. Even though the Mahakavyas of Kerala are of later origin (as most of the best of them like *Kṛṣṇavilāsa*, *Kṛṣṇavijaya* etc. were composed only after

about 12th Century A. D.), they do not lack in originality and merit of the classical Kāvyas. This genre of literature is till thriving in Kerala, as some of them are of very recent origin.

The majority of the Mahākāvyas of Kerala are extant. Still there are a good number which are incomplete, fragmentary and known only by names. It seems that those Kāvyas are almost lost to us. The reasons for this state of affair with regard to such Mahākāvyas are not known for certain. The premature death of the authors may be the reason for incompleteness. In the case of fragmentary Mahākāvyas, this damage due to some natural causes may be the reason for incompleteness. The extent of damage done to some of the Kāvyas is such that only a few stanzas of them have come down to us. Those that are known only by name, might have been irrecoverably damaged or that their Manuscripts might not have seen the light of the day. What follows is a brief account of the so-called lost Mahākāvyas along with the available information collected. It is hoped that this may inspire the enthusiastic research scholars to trace out these lost literary treasures of Kerala.

1) *Bhāratasaṅgraha* by Rāmavarma

Bhāratasaṅgraha is by Rāmavarma, a prince of Kolattunadu. The work seems to be a voluminous one, but unfortunately, the whole work has not come down to us. The available manuscripts[1] of this kavya breaks off in the middle of the 25th canto. The poem as the name suggests, epitomises the story of the *Mahābhārata*. The extant portion ends with the Paṇḍavas performing the obsequial rites of Dhṛtarāṣtra, Gāndhārī and Kuntī. The

author closely follows the original source. He is also greatly indebted to the Mahākāvya *Bālabhārata* (in 20 cantos). By Agastyapaṇḍita (court poet of Kakatiya king Prataparudra – latter half of 14th century A. D.). The poem is written in a simple style, but is not so charming and attractive as to be ranked as a great Mahākāvya.[2]

Rāmavarma, the author of *Bhāratasaṅgraha* is the nephew and protege of King Keralavarma of Kolattunad (1423 - 46 A.D.). He wrote this poem at the instance of his uncle. These details have been given by the author himself in the preamble to the Kāvya.[3] He passed away in 1443 A.D. So this poem might have been composed somewhere between 1423 and 1443 A. D. It is believed that the author passed away before completing the work. He has also composed a drama called *Candrikakalapida*[4] in five acts.

2) *Govindacarita* by Valiya Kuññirāman Vaidyar

The scholars Ullūr and Vaṭakkuṃkūr refer to one *Govindacarita*[5] composed by one Madavil Valiya Kuññirāman Vaidyar (1823-1889 A. D.), who was a clerk in the Sub-Collector's office, Thalassery, and later Head Sirastadar at Badagara. No other details about this Kāvya are known as it has not come down to us.[6] The author is also said to have composed a short poem *Rāmodanta* (different from the famous one which is anonymous).

3) *Kṛṣṇābhyudaya*

Kṛṣṇābhyudaya is a Mahākāvya narrating the story of Śrī Kṛṣṇa, closely imitating the *Kṛṣṇavijaya* of Sankarakavi. This is different from the Mahākāvyas of the same name

by Timmayajva, by Varadarajayajva K anonymous but ascribed to Srinivasa Raghava Suri. The Kāvya is anonymous and has not come down to us in full. The available manuscript[7] (T. P. 1733, Vol. III) consists of only three cantos and a portion of the fourth canto.[8]

In the introductory portion of the poem, the author praises in high terms Sankara, the author of *Kṛṣṇavijaya*, who was the court poet of King Keralavarma of Kolattunad (1423 - 1446 A. D.).[9] From this we can conclude that the author of *Kṛṣṇābhyudaya* is a younger contemporary of Śaṅkara (may be his disciple), and might have flourished in the latter half of 15th century A. D.

The poem opens with salutations to Lord Rudra, the Deity of Sonacala (Unnannur), *Kṛṣṇa* and Sun.[10] He also pays his reverence to Vālmīki, Vyāsa, Kālidāsa, Bhāravi and Bhaṭṭa Bāṇa. The poem is written in an elegant and lucid style, but it lacks in originality.[11] As an example, a sloka from the Sandhyāvarṇanā is given below -

दिगङ्गनानां दिननाथकामुकः कुलाचलाख्यं कुचकुम्भमण्डलम्।
निरन्तरं दीधितिकुङ्कुमद्रवैरलञ्चकारात्मनि रागमावहन्।।

4) *Kṛṣṇīyam*

Kṛṣṇīyam is also a Mahākāvya dealing with the story of Lord Kṛṣṇa. The work is not extant in full. The available Manuscript[12] (C.O.L – 794, TVM) contains 19 cantos and the story is incomplete. The author of the Kāvya is not known. The scholar Vatakkumkur[13] has expressed the opinion that the author of this poem may be Kṛṣṇācārya, the author of the commentary *Kṛṣṇiyam* on the Manaveda

campu of the Zamorin king Manaveda. If this identification is correct, the name of the poem also suggests and justifies this identification, then we can ascribe *Kṛṣṇīyaṃ* to the middle of 17th century A. D. For, Kṛṣṇācārya is said to be the preceptor of Manaveda (nephew of Zamorin King Manavikrama) who ruled from 1655 to 1658 A. D. As example to show the nature of the poem slokas quoted by Vatakkumkur are given below -

अपगतसमयावधिं नृपालं स तु ददृशे हरिरेत्य धर्मसूनुम्।
तृषित इव ..... निरीक्ष्य कृष्णं नरवृषभः स तु तोषशीलवार्धिम्।।
विविधनयगुणाब्धिरम्बुजाक्षस्सपदि गतः प्रतिपद्य दूतभावम्।
कुरुकुलपतिमेत्य वाचमूचे न तु ममृषे हरिवाक्यमस्य सूनुः।।
प्रभुरथ निजरूपमच्युतोऽसौ बदरवनाश्रयसूनवे प्रदर्श्य
नरपतिवरमौलिपार्श्वगामी प्रथनविधेर्नृपतीनथाजुहाव।।

From these slokas it can be assumed that the poem is not a lucid one and that it is not so praise-worthy as a best Mahākāvya.[14]

5) *Kuśābhyudaya*

The *Kuśābhyudaya* is a Mahākāvya of unknown authorship, epitomising the uttarakāṇḍa of the *Rāmāyaṇa*, high-lighting the story of Kuśa, the son of Rāma. This poem seems to be not extant, as none of the Manuscripts of the work is available now. But it is known only as referred to by the scholars Ullur and Vatakkumkur. Ullur says that only four cantos of the poem are traceable. This kāvya seems to have been composed under the patronage of King Ramavarma of Quilon (Desinganadu) belonging to the race of Jayasimha. For, the author gives some details

about this king in the introductory portion of the poem thus -

अस्त्यार्जितश्रीजयसिंहराजसन्तानरत्नाकरशीततेजाः।
स केरलेन्द्रः सकलारिनारीकण्ठस्थलालङ्कृतिहानिदक्षः।।
श्रीरामवर्माजनि भागिनेयस्तस्यासुरारेरिव कार्तिकेयः।
प्रत्यर्थिनस्संयति यस्य शक्तेर्भङ्गं समासाद्य लयं प्रयान्ति।।
तस्यावनीमण्डलशीतभानोः साहित्यविद्यातिविदग्धबुद्धेः।
नियोगतोनिर्मलकीर्तिराशेर्यदुप्रवीरस्य गुणालयस्य।।
मया महाकाव्यपथाध्वनीनं गुरुं महादेवमपि प्रणम्य।
प्रवक्ष्यते पापविनाशहेतोश्चेतोभिरामं चरितं कुशस्य।।

Here it is stated that the poem *Kuśābhyudaya* (कुशस्य चरितं) was written at the instance of the King Ramavarma belonging to the race of Jayasimha and the nephew of Keralavarma (केरलेन्द्र). Ullur is of the opinion that this Ramavarma is identical with the king of that name referred to in the *Subhagasandeśa* of Narayana.[15] This identification seems to be correct, as the king Ramavarma referred to in the *Subhagasandeśa* also belongs to the race of Jayasimha. If this identity is correct, then we can very well assign the poem to the earlier half of the 16th Century A. D. For, the King Ramavarma is said to have ruled over Quilon in the earlier half of the 16th Century A.D., as some inscriptions belonging to this king are said to date from Kollam era 683 to 722 (i.e., 1508 to 1547 A.D.). The author also pays homage to his preceptor Mahadeva, who is styled as महाकाव्यपथाध्वनीन (traveller in the path of Mahākāvyas).[16]

6) *Mahendravijaya* by Godavarma Yuvaraja

Mahendravijaya or *Balyudbhava*, is a Mahākāvya in 16 cantos according to Kunjunni Raja (12 cantos according to Vatakkumkur), by the great literary stalwart, Godavarma Yuvaraja of Kotunnallur (Cranganore), who is popularly known as Vidwan Ilaya Tampuran (1800 - 1851 A. D.). This is said to be the earliest work by the author. The title of the poem suggests that it must be a historical Mahākāvya. This Kāvya is known only as referred to by the scholars Ullur (*KSC.* III. p. 37) and Vatakkumkur (*KSSC.* IV. p. 318) and no manuscripts of this work are available at present and hence it seems to be lost to us.

Godavarma was the son of Kunnikutti Tampuratti and Matrdatta Nambutiri of Ilakkurissi family in Vellangallur. His preceptor was Arur Madhavan Atitiri, the author of the Mahākāvya *Uttara - naiṣadha.* He was a great scholar in various Sastras and has composed a number of works, both literary and scientific. The Mahākāvya *Rāmacarita* is his magnum opus.[17]

7) *Mahodayapureśacaritaṃ*

Mahodayapureśacarita, popularly known as *Tolamahākāvya*, seems to be the earliest Mahākāvya of Kerala. But it is unfortunate that the work is not extant.[18] The title of the poem suggests that it may be a historical Mahākāvya depicting the exploits of an unknown king of Mahodayapuraṃ (i.e, Tiruvancikulam in Cranganore) the ancient capital of Kulaśekhara kings. Only the following two stanzas said to be from this kāvya, are available:

स्वर्जालिकानिर्जरनिर्झरिण्यां यदीयसौधाग्रजुषां वधूनाम्।
आलोलदृष्टिप्रकरं समीक्ष्य इषभ्रमाज्जालशतं क्षिपन्ति।।
यत्राङ्गनाः प्रावृषिशुष्ककण्ठान् केलीचकोराननतिलङ्घिताभ्रम्।
सौधाग्रमानीय समीपभाजा तारासरण्या सह योजदयन्ति।।

This kāvya is traditionally ascribed to one Tolan, supposed to be the court-jester of king Kulaśekharavarma of *Mahodayapuraṃ* (the author of dramas *Subhadrāvijaya* and *Tapatīsaṃvaraṇa*), who is supposed to have flourished somewhere in 900 A. D. Tolan is also supposed to be the author of the commentaries *Vyaṅgya Vyākhyā* on the dramas of Kulaśekhara. But the identity of Tolan is shrouded in mystery. The simplicity of language and the polished style, as reflected in the above stanzas show that it is the earliest of Mahākāvyas of Kerala.[19]

8) *Mānavikramasāmūtiricaritaṃ* of Vāsuṇṇi Mūssat

This is a historical Mahākāvya on the achievements of the Zamorin King Manavikrama Ettan Tampuran (1845-1920 A. D.), a great patron of literature and the author of several Sanskrit and Malayalam works. It is said to be incomplete as the author passed away before the death of the hero of the poem. No manuscript of the kavya is available now and hence it seems to be lost to us.

The author of this kavya is Vellanasseri Vasunni Mussat (1855 to 1914 A. D.), who belonged to Kuttur in Ponnani. He was a fluent writer in both Sanskrit and Malayalam. Among his Sanskrit works,[20] the Mahākāvya *Mānavikramasāmūtiricaritaṃ* is the best one and is marked for its poetic skill. It is written in a simple style

and there are some traces of artificiality also as one whole canto is said to have been composed in Citra - slokas. The following slokas describing Kerala clearly reflect the skill of the poet -

श्री केरलाभिधा भाति कापि नीवृन्मतल्लिका।
भार्गवानर्गलप्रोद्यत्प्रभावमुकुरस्थली।।
पाययित्वा पयस्तस्य सन्तानान्यन्तरान्तरा।
लालयन्ती प्रियालीव यां प्रावृडनुवर्तते।।
राजते सुमनोराजरम्भाचिन्तामणीयुता।
सदा सुरभिगोश्रीका श्रीनाकनगरीव या।।
यत्र मन्दानिलोद्भूतमौलयः पूगसञ्चयाः।
श्लाघन्त इव ताम्बूलवल्लीसंश्लेषजं सुखम्।।

The details regarding this Kāvya are known only from Ullur and Vatakkumkur.[21]

9) *Mahābhūpālacaritaṃ* by Pandalam Raghavavarma Tampuran

This is a biographical historical Mahākāvya on Rajarsi Ramavarma, Maharaja of Cochin (1853 - 1932), a famous ruler noted for his various administrative reforms and a great scholar in Tarka, Vyākaraṇa and Vedānta. The author of this poem is Raghava Varma Tampuran of Pandalam royal family (1874 - 1941 A. D.). He was a great scholar in Vyākaraṇa and Tarka and has composed works in both Sanskrit and Malayalam. The *Mahābhūpālacarita* is the best among his literary works. It is said to consist of 10 cantos and end with the beautiful description of the *Ṣaṣṭyabdapūrti* celebration of the King Ramavarma. But it is unfortunate that no manuscript of this work has come

down to us. Some details on this Kāvya are supplied to us by the scholars Ullur and Vatakkumkur. It is written in a simple and elegant style even though there is a slight touch of artificiality in the poem, as the whole of 9th canto is full of yamakas (as in *Ramavarmavijaya* of Rudradasa or Kannan Warrier (1872-1942 A. D.) on the same king.)

The kavya begins thus -

गोश्रीसुजातकुचकुङ्कुमपङ्कजातगोश्रीगणद्विगुणितद्युतिकौस्तुभेन।
गोश्रीमयाञ्चलमलङ्कृतवक्षसस्तद्गोश्रीधराभृति चकास्तु चिरं मुरारेः।।

The following two interesting slokas describing the Maharaja's college (from the description of Ernakulam) are quoted below -

उत्कृष्टहूणभणितेरनणुप्रचारविच्छित्तये विरचितोऽध्ययनार्थसौधः।
उत्तुङ्गतामभिवहन् भुवि भाति यत्र भर्तुः क्षितेर्विजयकेतुरिव प्रतीतः।।
उष्णीषकञ्चुकधरा मुदुपादुकाढ्यास्तत्रानुवासरमधीत्य मुदा युवानः।
यस्मिन् बहिर्महति शाड्वलभूविभागे क्रीडन्ति कन्दुकवरैर्दिवसावसाने।।

His other Sanskrit work is a drama named *Kṛttikābhāṇa*. In Malayalam he has composed a Mahākāvya *Ratnaprabhā* and two Āṭṭakathas, *Pāñcālīharaṇaṃ* and *Jayadrathavadhaṃ*.[22]

10) *Pāṇinīya Sūtrodāharaṇa Kāvya*

This is a Mahakāvya dealing with the story of Śrī Kṛṣṇa. As the name indicates, it also illustrates the Sūtras of Pāṇini in the order of *Aṣṭadhyāyī*. Hence this comes under the Vyakaraṇa Mahākāvyas or Śāstra kāvyas like *Subhadrāharaṇa* of Brahmadatta Nārāyaṇa. It is unfortunate that the work

has not come down to us in full. Only one manuscript containing a fragment of the poem is available to us (R 3066). The author and date of the Kāvya are unknown. Vatakkumkur and Dr. K.K. Raja are of opinion that the poem may be by a member of the Kudallur family, well - known for their scholarship in Sanskrit grammar.[23] (the only available manuscript hails from Kudallur Mana).

11) Parīkṣidvijaya by Rama Swami Sastri

This is a biographical historical Mahākāvya on the last of the Cochin kings, Ramavarma Tampuran, popularly known as Pariksit Tampuran (1948 - 1964 A.D.). The poem is said to consist of 10 cantos. But it seems to have been lost to us as no manuscripts of work are available at present. We know of it only as referred to by Vatakkumkur, who quotes only one line from it - परीक्षिदासीदवनीपतिर्महान् ।.

The author of this kavya is Ramaswami Sastri of Kalpathy in Palghat, who was a teacher in the Vidyavilasini Samskrita Pathasala at Vaikom. He is said to have flourished somewhere between 1855-1925 A.D. (See *KSSC*. VI. p.412).

12) *Rādhāmādhavīya* by Ramakavi

Rādhāmādhavīya is a Mahākāvya in 8 cantos dealing with the love story of Rādha and Kṛṣṇa as narrated by Jayadeva in his *Gītagovinda*. No manuscripts of this poem are available and hence seems to be lost to us. We get some details on this work only from Vatakkumkur.[24] The poem is said to be attractive one written in a simple and lucid style. The author is greatly indebted to Jayadeva for

the theme as well as the poetic style which he himself has acknowledged towards the end of the 8th canto.[25]

The author of this Kāvya is Ramakavi, who was a Devadāsa (may be Ambalavasi). This is made known by the poet at the end of the kāvya thus -

रामाख्यो देवदासः कवियशसि रतो राधिकामाधवीयम्।
नामैतत् स्वीयकाव्यं परिणतमकृतस्पष्टमित्यष्टसर्गैः।।

He has also referred to his patron, Ramavarma, the King of Cochin, who was an ardent follower of Dvaita philosophy of Madhvacarya. This king ruled Cochin for a very short period from 1805 to 1809 A.D. Hence we can ascribe Ramakavi to the first half of 19th century A.D. and he might have composed the poem somewhere between 1805 and 1809 A.D. The opening sloka of the Kāvya is quoted here to show the nature of poetry of Ramakavi -

चिकुरभारचिताञ्चितपिञ्छिकं मुखरवेणुमुखोल्लसितस्मितम्।
मुकुरभासुरगण्डतलोज्ज्वलन्मकरकुण्डलमञ्जु भजे महः।।

13) *Rukmāṅgadacarita*

This is an anonymous Mahākāvya,[26] dealing with the story of the King Rukmāṅgada, a Puranic character. Only two cantos of this Kāvya have come down to us in the only one available manuscript. (*TC.* 1519 A - Vol. IX, TVM). Dr. K. K. Raja has classified this poem under short poems (*CKSL*, p. 243). But it is undoubtedly a Mahākāvya as can be made out by the colophon – (इति रुक्माङ्गदचरिते महाकाव्ये प्रथमः सर्गः). The poem is written in a very simple style as can be made out by the following slokas in the beginning –

श्रियं दिशतु तत्तेजो मम वाचामगोचरम्।
यस्यैकस्य नमस्कारे नमो भवति हि द्वयोः।।
आसीद्रुक्माङ्गदो नाम राजा मिहिरवंशजः।
नारायणपदध्याननिर्द्धूताशेषकल्मषः।।
सर्वे स्वधर्मनिरता यस्मिन् शासति मेदिनीम्।
अधर्मो यत्र कुत्रापि यद्भयेन तिरोदधे।।

The story proper begins with the description of the King Rukmāṅgada. No details about the author or its date of composition are known to us.

14) *Sītāsvayaṃvara* by Kuttamattu Ceriya Rama Kurup

This is a Yamaka Mahākāvya epitomizing the *Rāmāyaṇa* story, by Ceriya Rama Kurup of Kuttamattu family (1847 - 1906 A.D.), the famous and versatile Yamaka poet, who has to his credit 15 works in Sanskrit and some Ottam Tullals in Malayalam.[27] Unfortunately this Kavya is not extant. Only the following sloka quoted by Ullur has come down to us -

आसेवेमहि मधुरं सदा मुकुन्दं परोदयन्महिमधुरम्।
हाटकरुचिपटलसितं स्मितं दधानं शशिप्रभापटलसितम्।।

(*KSC*. IV. p. 783)

No other details on this poem are available.

15) *Subhadrāharaṇa* by Kuttamattu Ceriya Rama Kurup

Kuttamattu Ceriya Rama Kurup is also said to have composed another Mahākāvya. Viz. *Subhadrāharaṇa*, which according to Vatakkumkur (*KSSC*. IV. 632) consists

of 12 cantos. This poem is also not extant and only the following sloka quoted by Ullur, is available now -

नानार्थजालमिश्रस्य साध्व्या सापि महीयसः।
जगाहे रसनातर्या पारं विद्यासरस्वतः।।

(*KSC.* IV. p. 782)

16) *Surūparāghava* by Ilattur Ramasvami Sastri

This is a Vyākaraṇa Mahākāvya by the voluminous writer Ilattur Ramasvami Sastri (1823 - 1887 A. D.), who has to his credit nearly 41 literary works in Sanskrit.[28] This author is a native of Western Agraharam of Ilattur in Shencotta. He enjoyed the patronage of four successive Travancore kings, Uttram Tirunal (1847 - 1860); Ayilyam Tirunal (1860 - 1880); Visakam Tirunal (1880 -1885) and Srimulam Tirunal (1885 -1924). He styles himself in his works as Gomatidasa.

The *Surūparāghava* is modelled on the Bhaṭṭikāvya. It narrates the story of Rāmāyaṇa and at the same time illustrates Pāṇini's Sūtras and Alaṅkāras. In illustrating the grammatical Sūtras, the author has arranged them under particular topics like अजन्तपुल्लिङ्ग, स्त्रीप्रत्यय, कारक, etc., thus making it easy and more helpful to the students. The poem is supposed to have 15 cantos (18 cantos according to Vatakkumkur). The manuscripts of his works are supposed to be in the custody of his son. He has published *Surūparāghava* with the author's commentary.

The poetic style of the author may be illustrated in the following slokas -

Description of दशरथ -

अभूदभूतपूर्वाणामद्भुतानामयं निधिः।
उदिते यत्प्रतापार्के नक्षत्राणि चकाशिरे।।
अम्भोधिरिव गम्भीरः किं त्वसौ न जलाशयः।
महादेव इवोदारः किं त्वसौ न गले गरः।।
अहल्यामोक्षः
संसर्गमात्रेण परस्य पुंसः पाषाणभूयं रमणीमणीता।
पादानुषङ्गेण परस्य पुंसो योषित्मणीभूयमगात् पुनस्सा।।

Dawn of the day of Rāma's Rājyābhiṣeka -

परिहितनववस्त्रैर्मौलिभास्वच्छिरस्त्रैर्वृतविविधतनुत्रैः कार्तिकीचन्द्रवक्त्रैः।
धृतकनकविभूषैर्नागरैर्मञ्जुवेषैरजनि रजनिसीमा केरलश्रावणीव।।

17) *Tapatīsaṃvaraṇaṃ* by N. Kunhikrishnan Nambiar

Tapatīsaṃvaraṇaṃ is a manuscript by Narangoli Cirakkal Kunhikrishnan Nambiar (1898 - 1956 A.D.), dealing with the love story of Tapati, daughter of the Sun god and Saṃvaraṇa the king of Hastināpura (based on the story in the *Mahābhārata* Ādi Parva – 171 - 73). This kāvya is said to the consist of 12 cantos, but unfortunately the work is not extant. Only the following three slokas have come down to us as vouched for us by Vatakkumkur (*KSSC*. VI. 454) -

विसृष्टसन्तापगुणोंऽशुमाली दोषाकरौ नैष सुधाकरश्च।
आनन्दसिन्धौ स्वयमात्मनीव चित्तं समाधिं समुपैत्यमुष्मिन्।।

(Canto - I)

तस्याः शुचिरसापूर्णभाजनं भ्राजदाननम्।
दृष्ट्वाक्षिमीनयुगलं निष्पपातात्र भूपतेः।।

किमन्ययाप्यध्युषितं नवेति मे विशोधितुं चित्तमिवेयमास्थिता।
समस्तवृत्त्युद्भवनाशसंस्थितं निरीक्षमाणालभतात्मसाक्षिताम्।।
(Canto - II)

The scholar Vatakkumkur has given us the following details about the author Kunhikrishnan Nambiar. He was born in 1898 A.D. as the son of the King Mānavikramarāmavarma of Mayippadi Royal family. He acquired education in Kāvya, Nāṭaka, Alaṃkara, Tarka, Vyākaraṇa and Mīmaṃsā, from a scholar named Subraya Bhat, who passed away in 1919 A.D. After the death of his preceptor, Nambiar went on an all India tour and visited all the important holy places. After returning from the tour, he engaged himself in teaching children at Kuttamattu. He passed away in 1956 A.D. He was a linguist also, as he had mastered besides Sanskrit, Bengali, Hindi, Tamil and Kannada. He has also composed a devotional poem, *Guruvandanāṣṭakaṃ*, which is full of Vedantic ideologies. (see. *KSSC.* VI. pp. 453-55)

18) *Vāsudevacarita* by Bhaskara Muttatu

This is a Mahākāvya dealing with the story of Śrī Kṛṣṇa as narrated in the *Bh. P* and modelled on the *Kṛṣṇavilāsa* by Sukumārakavi. The author of this poem and his date are not known for certain. But Vatakkumkur has identified the author of this poem as Bhāskara Muttatu (Sarma) of Vattapilli in Kumaranallur in Kottayam District, the author of the simple poem *Kṛṣṇodantaṃ*.[29] He is believed to have flourished between 1805 and 1875 A.D. (A manuscript of *Kṛṣṇodantaṃ* in the author's own handwriting available at Adyar Library is dated 1849 A.D. No other details of the author are known to us.[30]

Vāsudevacarita seems to be incomplete. For, all the available manuscripts (T.C. 1524, 1525, 1441 E; DCAL, XXXIV.C.19 Adyar Lib.) of the poem contain only 10 cantos and the story is incomplete, as the last canto ends with the slaying of Rukmi by Kṛṣṇa. But Vatakkumkur says that he has come across a manuscript containing 13 cantos (*KSSC* IV. 484) and quotes some slokas from it. Even in that canto the story is not complete, as it ends with the story of *Santānagopālaṃ*.

This poem embodies all the good qualities of a Mahākāvya and is written in sweet and simple style. In his poetic style, the author seems to have been influenced by *Kṛṣṇavilāsa* of Sukumārakavi and the *Nārāyaṇīyaṃ* of Melputhur. The poem begins directly with the distressed Goddess Earth approaching Brahma, as in the *Bh. P.* thus -

पुरा कदाचिद्वसुधा नृपीभूतासुरार्दिता।
श्रितसर्वसुपर्वाणं वेधसं शरणं ययौ।।

Two more slokas from the description of प्रावृड् (rainy season) in canto IV may be quoted here to show the nature of poetry.

निरन्तरश्लिष्टपयोधरोद्गतिर्गतिप्रसङ्गे परिभूतसारसा।
रासेष्वियं प्रावृडमञ्जयज्जगद्वराङ्गनेवाञ्चितचञ्चलाम्बरा।।
नवामृतासेकभवं च पल्लवं लवं तृणानामनुवेलनूतनम्।
चरन् पशूनां निकरस्सगोवृषो मदोत्कटः प्रावृषि तोषमाययौ।।

Thus an account of 18 Mahākāvyas of Kerala, which are fragmentary or which have not seen the light of the day in full or partially and which are to be considered as

lost literary treasures of Kerala, is given here. It is not to be considered that these are the only lost Sanskrit Mahākāvyas. There is reason to suppose that some other Mahākāvyas might have been composed by Kerala poets, but are not extant. For, we have already seen that the author of *Kuśābhyudaya* refers to his preceptor Mahadeva as महाकाव्यपथाध्वनीनं. From this, we are bound to infer that Mahadeva is a skilful Mahakavi, who might have composed Mahakavyas. But nothing is known to us about him or his works. This account of the lost Mahākāvyas may pave the way for the research scholars to go in search for them so that atleast some of them may come to light. The possibility of the manuscripts of some of these Mahākāvyas being hidden in some private manuscripts collections, cannot be ruled out.

Abbreviations

1. *ALB* - *Adyar Library Bulletin*, Adyar.
2. *Bh. P* - *Bhāgavatapurāṇaṃ*
3. *C. C.* - *Catalogus Catalogorum*, Theodar Aufrecht.
4. *CKSL* - *The Contribution of Kerala to Sanskrit Literature*, by Dr. K. Kunjunni Raja.
5. C. O. L - Curator's Office Library, Trivandrum.
6. *C. P.* - *Sāhityacaritaṃ - Carcayum Puranavum*, by Vatakkumkur.
7. *D.C.A.L.* - *Descriptive Catalogue of Sanskrit Manuscripts* in the Adyar Library.
8. *H.C.S.L.* - *History of Classical Sanskrit Literature*, by M. Krishnamachariar.

9. *K.B.S.C.* - *Kerala Bhāṣā Sāhitya Caritraṃ*, by R. Narayana Panicker.

10. *K.S.L.B.* - *Kerala Sanskrit Literature - A Bibliography* by S. Venkita Subramonia Iyer.

11. *M. W.* - *Mathrbhumi Weekly*

12. *QJMS* - *Quarterly Journal of Mystic Society*, Bangalore.

13. *R* - Report No. of *Triennial Catalogue of Sanskrit Manuscripts* in the Government Oriental Manuscripts Library, Madras.

14. *T. C.* - *Descriptive Catalogue of Curator's Library*, Trivandrum.

15. *T. P.* - *Descriptive Catalogue of Maharaja's Palace Library*, Trivandrum.

16. *V. D.* - *Vijñānadipika*, Ullur.

References and Notes

1. R. 4483. In C C there is a reference to one *Mahābhārata saṅgraha* (Part II.p.101). This seems to be the same as R. 4483.

2. On *Bhāratasaṅgraha* and its author see - *CKSL*, p. 58 f; *KSC*, II, 1-2, 6-9; *KSSC*. I. pp. 340-343; Article in Malayalam *"Bharatasangraha"* by T. Balakrishnan Nair, M. W. dated 5 - 2- 1934.

3. येषां नगर्येलिगिरावुदारा विभाति मेरावमरावतीव।
तेषां नृपाणां भवति स्म वंशे महाप्रभा श्रीरिव दुग्धसिन्धौ।।
संप्राप्तराज्यं रविवर्मसंज्ञं दातारमस्यास्तनयं समेत्य।
उदारकल्याणधरालयस्थाः प्रजा विपक्षार्थिगणा ननन्दुः।।

दधाति शेषशिरसा धरित्रीमसौ भुजेनेति जगत्त्रयेण।
सम्मान्यमानो विनिधाय भूमिं विजानुजे स त्रिदिवं प्रपेदे।।
गुणाकरः केरलवर्मनामा स तेन दत्तं प्रतिपद्यराज्यम्।
शश्वत् प्रजारञ्जनजागरूको निर्मूलयामास मदं रिपूणाम्।।
चतुर्विधान्नेन जनान् प्रतोष्य धर्मान् महदानमुखान् स कृत्वा।
प्रादर्शयद्धाम्नि शिवेश्वराख्ये कामप्रदं जीवितमम्बिकायाः।।
जगन्निवासं हृदये दधानो मुदा कदाच्चिन्निजभागिनेयम्।
स रामवर्माणमुवाच काव्यं विधीयतां भारतसङ्ग्रहाख्यम्।।
गुरुप्रसादप्लवमाश्रितेन तेनोद्धृता भारतवारिराशेः।
सन्तोऽर्थमुक्ताः कृतसूत्रबद्धाश्शब्दग्रहालङ्करिणी कुरुध्वम्।।

[Quoted by T. Balakrishnan Nair, in *MW* dated 5-2-34 & by Ullur, *KSC*. II. pp.1 - 2]

The story proper begins with the description of the Moon as in

बालभारत as -

आकाशपद्माकरराजहंसस्त्रैलोक्यलक्ष्मीस्फटिकात्मदर्शः।
गीर्वाणजीवातुरुमाधिनाथकोटीरसिन्धुस्थिरफेनपिण्डः।।

4. R. 2764. deals with the love story of Candrikā, the daughter of the King of Kalinga, and Kandarpasekhara, King of Kasi. For details see. *CKSL*, p. 59; *KSC*, II-6 - 7.

5. This is different from the work of the same name by Vasudeva of Vettattunadu, which is a simple Kāvya in 10 cantos in Anustup metre.

6. Vide - *KSC*, IV, p.309; *KSSC*, IV. p.521; *KSLB*' p. 226.

7. *T. P.* 1733, Vol. III. This manuscript is in a mutilated condition.

8. Dr. Kunjunni Raja (*CKSL.* p. 61) and Ullur opine that the manuscript breaks off in the middle of the 5th canto. But this is not correct. Ullur says (*KSC.* II. p 14) that he has seen the manuscript extending upto the middle of 5th canto.

9. The reference is as follows -

   कोलेश्वराज्ञामवलम्ब्य येन काव्यं कृतं कृष्णजयाभिधानम्।
   तदीयसारस्वतमार्गगामी चराम्यहं पङ्कुरिव प्रयासात्।।
   स्वयं विनिर्यन्नवपद्यबन्धश्रमाम्बु यस्यानन पद्मलग्नम्।
   ममार्ज वाणी करपल्लवेन स शङ्कराख्यो मम शङ्करोस्तु।।

10. See the slokas -

   मदद्रवक्षालितगण्डदेशा रदद्युतिद्योतितमौलिचन्द्राः।
   उदित्वरा रुद्रमुदांविवर्ताः प्रदद्युरुद्वेलतया मुदं नः।।
   गिरां महत्त्वानि पुरातनीनां जयन्ति पुण्यानि गिरीन्द्रजायाः।
   धयन्ति काकोलमयन्ति शोणाचलं शरासीकृतसानुमन्ति।।
   कलिन्दजाकूलचराय गोपीकदम्बवक्षोरुहपुण्यभूम्ने।
   वृन्दावनाङ्गीकृतगोपधेनु वृन्दावनायास्तु नमो महिम्ने।।
   अशेषमज्ञानतमः कदम्बं ग्रसन् कृपालोकमयूखजालैः।
   मनोमयं मे विदधातु फुल्लं कुशेशयं देशिकवासरेन्द्रः।।

11. For more details see - *CKSL*, p. 60; *KSC*, II, pp. 12-15; *KSSC*, I. pp. 354-356; QJMS, XIX; The Article 'Kṛṣṇābhyudayavimarśa', in *Sahṛdaya* (available at Tripunithura Library)

12. *C.O.L* No. 794, (TVM) - a paper manuscript in Devanagari script. It is in a highly damaged and mutilated condition.

13. *KSSC.* III. p. 337.

14. See. *KSSC.* III. pp. 337 - 338.

15. See the sloka -

वीरसेव्यस्तदनु भवता विश्रुतो दानशक्त्या
राजा रामाजनमनसिजो रामवर्माभिधानः।
येन स्फीतं जगति जयसिंहान्वयो याति कीर्तिं
पाथोराशिः परमशुचिना पार्वणेनेन्दुनेव।।

16. Vide - *CKSL*, pp. 206-7; *KSC*. II. pp. 321 - 323; *KSSC*. III - pp. 423 - 424; Ullur, *Sahṛdaya*, III. p.5.

17. On Godavarma and his works see - CKSL. pp.165, 248 - 49; *KSC*. IV. p.33 -47; *KSSC*. IV. p.315 -348; *CP*, II. p.23; *KBSC* - IV p.738 ff; Narayana Pisharoti. K; *Maṅgalodayaṃ*, XVIII - 12; "Vidvan Ilaya Tampuran", *Rasikarañjini*, IV; *Vidvadyuvarajacaritam*, by Koccunni Tampuran *SPT* XI - XII.

18. Vide - *CKSL*. p.19; *KSC*. I. p. 158; *KSSC*. I. p. 159. Theodar Aufrecht refers to one Talamakakareya - C C. Part I. 1962, p. 236.

19. On Tolan see - CKSL. p.11; pp. 18-19; KSC. I. pp. 155 - 58; *KSSC*. I. pp. 153 - 159; *KBSC*. I. pp. 65-69; 'Tolapiatakavi', P.V. Krishna Warrier, Calicut, 1953; "Tolan", Dr. K. Kunjunni Raja, *Keralopaharam*, 1955; Preface to *Tapatīsaṃvaraṇaṃ*, by Kodunnallur Kunnikuttan Tampuran; Parameswaran Unni N; "Tolan and the Authorship of the *Vyaṅgyavyākhyā*", *JKUOML*, XII. 1-2. 1963.

20. His other Sanskrit works are - वृत्तरत्नमाला, संस्कृतपाठावली (in 3 parts), श्रीपादादिकेशपञ्चाशिका, मायास्तवः, सारूप्यसाम्राज्यं, दावानलमाला, प्रवेशकाव्याख्यानं च।

21. For details see - *KSC*. IV. 741-47; *KSSC*. IV. 574-81; *CKSL*. pp. 260 & 270; *Manmaranna Sāhitya*

nayakanmar", Krishna Warrier. P. V., Calicut, 1963, pp. 132-174.

22. See - *CKSL*. p. 263; *KSC*. IV. pp. 725 - 26; *KSSC*. IV. pp. 234 - 37.
23. Vide - *CKSL*. p. 203; *HCSL*. p. 145; *KSSC*. I. p. 434. Vatakkumkur has quoted the following sloka from this kāvya -
    शूरात्मजोऽथसुमहत्तरभाग्यभ्रमाच्छद्मात्तबालवपुषं परिगृह्य देवं।
    सूत्रालयाज्जिगमिषुः प्रति नन्दगेहं यावत् बभूव निगलो व्यगलत्पदाभ्याम्।।
24. See KSSC IV pp. 415 - 421.
25. ततोऽभवत्तासु वधूषु राधिका विशेषतो विश्वपतेरतिप्रिया।
    कथा तदीयापि किमप्युदीर्यते यथा यावज्जयदेव भारती।।
26. On this Mahākāvya See - *CKSL*. III. pp. 84-85; *KSSC*. II. pp. 490 - 92.
27. On this poet and his works see - *KSC*. IV, 780 - 784; *KSSC*. IV. pp. 632 - 635; CKSL. p. 269: "Kuttamattu family and Sanskrit Literature", Dr. P. Manoharan, Payyanur, October - 1990; pp. 21 - 42; "Yamaka Poems of Kerala", Dr. N. P. Unni, *Visvesvarananda Indological Journal*, 1980, XVIII, p. 214. He has also composed a Yamaka poem (रुक्मिणीस्वयंवर) in 3 cantos.
28. On this author and his works see - *CKSL*. pp. 250 - 53; *KSC*. IV. 190 - 212, KSSC. IV. pp. 404-414; VD. II. pp. 256 - 326; VD. III. pp. 294 - 299; Harihara Sastri. G., Introduction to *Devīstotramālā*.
29. Dr. K. K. Raja has supported this identification, *CKSL*. p. 264. Ullur says that the author is unknown, *KSC*. III. p. 82.
30. On this author and his works see - *ALB* VIII. pp. 107 - 110, CKSL. pp. 263 - 64; *KSC*. III. p. 82, IV. pp. 125 - 126; *KSSC*. II. pp. 16 - 17, IV. pp. 482-97.

The Concept of Śakti in Nyāya Vaiśeṣika and Vyākaraṇa

Dr. A. Girija

Introduction

According to the Nyāya theory, Śabda is the quality (guṇa) of Ākāśa. Śabda is of two types – dhvani and varṇa. The sound of a drum is dhvani. The sounds of the alphabet, k, kh etc. are varṇa. Śabda can be classified according to their origin also. They are saṃyogaja, vibhāgaja and śabdaja. Clapping of the hands produces the first type of sound, while the splitting of the bamboo stem produces the second type of sound, Vibhāgaja. Echo is called Śabdaja śabda. Our concern is, however, the sabda which conveys meaning and the relation between the word and its meaning. All śāstras accept it. How this śakti works in the use of different words in different circumstances has been the subject of detailed analysis and discussion by Naiyāyikas, Vaiśeṣikas as well as Vaiyākaraṇas. The difference in their views are negligible, when we understand the importance of the scientific nature of Śabda these ancient sastras could reveal. They had mentioned the wave like movement and the eternity of sound.

Śakti according to Nyāya - Vaiśeṣika

Śakti is the relation between Śabda and Artha.[1] Kārikāvalī has described this relationship as follows.

पदज्ञानं तु करणं द्वारं तत्र पदार्थधीः।
शाब्दबोधं फलं तत्र शक्तिधीः सहकारिणी।।

Denotative function is the relation of the meaning with the word, and that is in the form of the will of God.

(अस्मात्पदादयमर्थो बोधव्य इति ईश्वरेच्छा शक्तिः।)[2]

"From this word, this meaning is to be understood" is the will of God. According to modern Naiyāyikas the Śakti is in pada. According to them the pada or word is the seat of meaning. Pada is अनुक्रमवर्णसमूहः. Varnas enter the ear like ants moving in a line one by one in perfect order. If the order is changed like पुरि as रिपु, नदी as दीन, सर as रस etc. the meaning also changes. In Śāṅkarabhāṣya, Ācārya says वर्णाः क्रमानुरोधिनः एव पदबुद्धिम् अधिरोहन्ति। (शब्दादेव प्रमितः, २ अध्यायः)।

Ākāśa, of which śabda is the quality is eternal. The ear is the sense formed of Ākāśa. The śabda falls on the membrane in the ear as waves and not straight as light rays. The Śabda remains for a short period of three kṣaṇas. Thus śabda is Anitya. The meaning of the word is jāti, आकृति and व्यक्ति together.

Naiyāyikas believe in four pramāṇas[3] – perception, inference, comparison and testimony, but Vaiśeṣikas accept only the first two pramāṇas. मिथ्याज्ञान - erroneous knowledge is the cause of worldly sorrows (संसारदुःखम्) and tattvajñāna

is the true knowledge. By true knowledge one attains liberation from all bondages (पदार्थतत्त्वज्ञानेन मोक्षसिद्धिः)

Śakti according to Vaiyākaraṇa

According to Vaiyākaraṇa, 'Śabda is eternal. Bhartṛhari identifies śabda with Brahman. It is immutable and it is the source of Phonemes; it has neither a beginning nor an end. It projects itself to appear as different objects, without undergoing any change. The creation of the world is from it.

Vaiyākaraṇas always concentrate the word. Even the perfect knowledge of a single word and its appropriate use is believed to be enough to attain immense heavenly pleasures.[4] But it is actually the Sphoṭa theory that elevated the status of Sanskrit Grammar into a Darśana or Mokṣa śāstra. When a word is uttered a part of the sphoṭa is activated. When the Dhvani is gone that action also comes to an end. It is the Sphoṭa in the consciousness that is illuminated by the light of the Dhvani. This light illumines meaning of the particular parts of the sphoṭa. When the Dhvani subsides and is no more heard, the illumination of the particular part of the Sphoṭa also gets covered with darkness. But memory or Smṛti can rekindle the part. Every word is thus part of the Sabda Brahma. Bhartṛhari mentions eight types of Sphoṭa – varṇa, pada, vākya, akhaṇḍajāti, akhaṇḍavyakti, etc. Yet he accepts only one sphoṭa, Vākyasphoṭa, as nitya. Not only Śabda but its meaning and the relation between them (Śakti) are nitya. Patañjali already mentioned it in the *Mahābhāṣya*. Nāgeśa also accepts it.[5]

Everywhere the parts which we artificially make in a word are meaningless. The splitting of a word into stem and suffix and attributing meanings to them at least serve the purpose of teaching the formation of words to the ignorant.[6]

The meanings of the words are determined according to the sentence, situation, meaning, propriety, place and time and not according to mere external form. Connection, separation, association, opposition, purpose, context, indication, the presence of another word, suitablity, propriety, place, time, gender, accent etc. are the means of determining the meaning of a word when there is no definiteness in it.[7] Bhartṛhari points out that the sentence is the source of the individual word.[8]

Conclusion

The Nyāya Vaiśeṣika system and the Vyākaraṇa Śāstra gave equal importance to the study of the methods of avoiding false knowledge and attaining true knowledge. The importance of Śabda was accepted by them. But in the analysis, the Nyāya Vaiśeṣikas could not accept Śabda as eternal. The Grammarians went deeper into the study of the word and found out that the Sūkṣmarūpa of Śabda is Sphoṭa. Sphoṭa is Śabdabrahman and it is indivisible and eternal. The most important finding of the grammarian regarding the Śabda is that Śabda, artha and relation between them (Śakti) are eternal. Bhartṛhari says that all knowledge is interpreted with words and that it is impossible to have a cognition which is free from association with a word.[9]

References

1. स्मार्यस्मारकभाव एव शब्दार्थयोः सम्बन्धः - वाचस्पतिमिश्रः - तत्त्वबिन्दुः
   शब्दार्थयोः कार्यकारणभावः सम्बन्धः - मीमांसकाः।
2. अस्मात्पदादयमर्थो बोधव्यः इत्याकारः। इदं पदममुमर्थं बोधयतु इत्याकारो वा भगवतः इच्छाविशेषः सङ्केतः - प्राचीनाः।
   नव्यस्तु इच्छैव शक्तिः।
   तत्पदजन्यविषयत्वप्रकारतानिरूपितेश्वरेच्छाविषयत्वमेव तत्पदशक्यत्वात् इति।
3. अनुमानमेव ईश्वरसद्भावे मुख्यं प्रमाणम्।
4. एकः शब्दः सम्यक् ज्ञातः शास्त्रान्वितः सुष्ठु प्रयुक्तः स्वर्गे लोके कामधुग्भवति।
5. Nāgeśabhatta, *Mahābhāṣya* 1 ahnika, *Paramalaghumañjūsha*, *Śaktinirūpaṇaṃ*, Chaukhambha Sanskrit Series.
6. *Vākyapadīya*, 1.73
7. Ibid. II 238
8. *Parmalaghumanjusa*, p.40
9. न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते - वाक्यपदीयम्, प्रथमं काण्डम्।

Sages whose sins have waned away, whose doubts have been dispelled, who have controlled their mind, and who are devoted to the welfare of all beings, attain absorption in Brahman.

— ***Srīmad Bhagavad Gītā* V. 25**

An Introduction to Sanskrit Maxims

Dr. C.R. Subhadra

India, our nation, has been tremendously blessed with the glory of traditional languages, Sanskrit being the crown. The use of various maxims and proverbs adds an additional feather on this crown. It has been blended with other linguistic and semantic peculiarities of Sanskrit. A perusal of its rich heritage from the holy scriptures upto the latest Kāvya literature shows that, Sanskrit is a mine of maxims and proverbs. A study of these will bring out their cultural, social, and political values. Here an attempt is made to highlight the richness of Sanskrit maxims by illustrating and evaluating some of them.

Concept of Maxim – Definition and Significance

Maxim is an expression of a general truth or principle drawn from science and experience.[1] It is a proverb as well as the rule of conduct in day to day life. It is a short, pithy saying popularly known and repeated usually, expressed simply and correctly, though often metaphorically. It expresses a truth based on common sense or the practical experience of mankind. Hence it is very interesting to note that the maxims and proverbs are connected with various

activities of human life and they explain the trends of human behaviour. Many profound ideas are condensed in a small proverb. So it is concrete and helpful and throws light on different issues of life. In śāstra, they are used to explain obscure points.

Maxims and the Vedic Rituals

Almost all subjects in India such as politics, philosophy and aesthetics have their origin in Vedic hymns. Maxims are no exceptions. Various examples having proverbial meanings are seen here and there in the Vedas and Brāhmaṇas. In the dialogue of Purūravas and Urvaśī, the latter advises the former not to entertain friendship with ladies since their hearts are similar to the hearts of the wolves which are cruel and tameless.[2] This became a maxim in later literature. For example, one of our poets addressing God of Death, tells him not to be proud of his own cruelty since there are women similar to Death.[3] At another place in the *Ṛgveda* itself the Ṛṣi Brahmātiti states that a wise man never begs to another. Later this was also accepted as a maxim.

Some maxims are connected with sacrifice and other rituals. A maxim viz; 'Tatkratunyāya'[4] is used to denote that one is sure to gain the object which he intently thinks upon all the time. Similarly a proverb, always connected with sacrifices is thus– 'As is the perception, so is the fulfillment.[5]

Maxims used in Sastraic Parlances

Various maxims were used in ancient India to explain the deep and abstract śastra topics. Perhaps the most popular saying in Vedānta philosophy may be the maxim

of rope and the serpent 'Rajjusarpanyāya.' This takes its origin from mistaking a rope for a serpent by delusion and denotes the false impression under which men are taken amiss. According to Advaitavedānta, this world is 'mithyā' like the serpent for the time to a man having false illusion, the only truth being Brahma. This maxim has been adopted by Nyāyavaiśeṣika system also. 'Danḍāpūpikanyāya' is a maxim which explains that when one thing is closely associated with another in a particular way, and we say something about one, it naturally follows that what is said of one can be said of the other. Danḍacakranyāya i.e. the potter's rod, wheel and knife, is a maxim used by the Naiyāyikas for explaining that several causes together bring out an effect.The stock example for inference (Anumāna) viz; 'Parvato vahnimān dhūmāt' has paved the path for a maxim called 'vahnidhūmanyāya'. It is used in a general truth to denote such undeniable concomitance between two persons or things. Sthālīpulākanyāya is another maxim used in Nyayaśāstra. It is explained thus – In a cooking pot, all the grains being equally boiled by the hot water, when one grain is found to be well cooked, the same may be inferred with regard to other grains. So the maxim is used when the condition of the whole class is inferred from that of a part. 'Tantupaṭanyāya' is also used in Nyāyaśāstra to denote that the effect exists for a moment when the cause is destroyed. 'Sūcīkaṭāhanyāya' explains the general truth that there is a small beginning for everything.

Maxims used in Sanskrit Poetics

Sanskrit poetics comprises two main branches, viz; poetics and dramaturgy. In both these branches, numerous

maxims and proverbs are used. Alaṅkāraśastra is so called since earlier poeticians considered Alaṅkāra as the most important factor in poetry. In fact Alaṅkāra is Vakrokti or figurativeness of Śabda and Artha. In figurative language, undoubtedly, the denotative is more important and these maxims and proverbs play an unquestionable role. For example, 'Nīrakṣīranyāya' and 'Tilataṇḍulanyāya' are applied to explain the difference between Saṅkarālaṅkāra and Saṃsṛṣṭyālaṅkāra.[6] The first maxim itself has two meanings. When a goose is made to drink milk mixed with water, it will take only the milk and leave the water behind. This denotes that a wise man, in judging another, will consider his merits, and leave the demerits. The second meaning denotes a combination of the two mixing together. It will be difficult to separate one from the other.This meaning is applied in the figure of speech viz. sankara. There two or more Alaṅkāras that cannot be separated are combined together. Where there are two or more Alaṅkāras that can be separated are combined together, there the figure of speech is samsrsti-. Here the maxim 'Tilataṇḍulanyāya' is applied because the figures can be separated as the seasamum seed and rice. 'Kākatālīyanyāya', an important maxim has been used by Appayyadīkṣita to illustrate the divisions of Luptopama. This maxim takes its origin from the unexpected and sudden fall of a palm fruit at the arrival of a crow. 'Kaumutikanyāya' is seen applied in a division of Pratipa where the poet says that it is unnecessary to explain more if the object may be obtained without saying. In *Dhvanyālokalocana*, Abhinavagupta while describing the position of Rasa in a figure of speech maintains that it is like a king at the time of his servant's marriage.[7]

Mammatabhatta, another follower of Dhvani theory, explains how at times bhavasanti, bhavodaya, bhavasandhi etc will dominate as the principal element (angin) like the servant in bridal dress and is followed by the king, i.e. Rasa.[8]

'Dehalīdīpanyāya' is another maxim used to denote something that serves two purposes at the same time. This principle is adopted in Dīpakālaṅkāra where the verb form serves as both Upameya and Upamāna together.

'Chatrinyāya' is adopted in language to denote that to an onlooker, all the persons with umbrellas have the same designation whereas there will be a master and his retinue.

'Citraturaganyāya' is another important maxim accepted by Śrīśaṅkuka to explain the aesthetic experience inferred by the spectator by the imitation of the actor on the stage.

Variety of Maxims - An Evaluation

Maxims abound in the vast treasure of Sanskrit literature from the very ancient period upto the classical period. Just as the sutras of the scriptures are intimately connected with the intellect, the popular sayings and the proverbs are closely associated with the life of common people. If these maxims are scrutinised, we can see that some of them are of social value and some others are of cultural value. Yet there are some having religious and political values.

Examples for Maxims having Political Connotation

'Hastiyuthapatinyaya' is a maxim of the leader of a herd of elephants. It is used to denote that a popular leader

must have courage, strength and discretion enough to guide, help and protect his followers just as the head of a herd of elephants. The popular saying 'Yathā rājā tathā prajā' can be read along with this since both of these have political value.

'Rājapurapraveśanyāya' is another maxim which explains that everything should be done in regular order as on the occasion of the king's entering his city; the soldiers and the followers follow him in proper order. This protocol is followed in every country in all times.

'Svāmibhṛtyanyāya' or the maxim of the master and the servant is used to denote the unchangeable state of the relation between the two persons and the necessity of discharge of duties attached to the positions of those persons respectively, just as it is with regard to the master and the servant.

'Devāsurasaṃgrāmanyāya' is another maxim which has political as well as social value. It teaches that like the struggle between the Devas and the Asuras mentioned in the Purāṇas, a constant struggle is going on in the minds of men between the virtuous and vicious propensities. This can be applied in the case of two enemy countries also.

Maxims having Social and Cultural Values

'Svapucchonnamananyāya' is a maxim used to denote inflexibility of human nature just as the tail of a dog which is naturally crooked, can never be made straight, however hard one may try. In dialectical languages like Malayalam also this usage is seen due to its social value. The Sanskrit

maxim 'Gatānugatikanyāya' explains the tendency of imitation prevailing in men. When any fashion becomes current, many would follow it without any judgement as to its propriety or importance. In Malayalam proverbs, it has a counterpart.

'Sthūlārundhatīnyāya' is a maxim, originated from the custom of showing the star Arundhatī to the bride and the groom at the close of the marriage ceremony. At that time, attention of the couple is first drawn to the moon, and from the moon to a big star close by and thus gradually to Arundhati, which is a very tiny star. It is used in cases when with a view to bring a very small thing to one's notice, his attention is first drawn to a bigger and conspicuous object nearby and gradually to the thing in question. The maxim 'Śvaḥ kartavyamadya kuru iti nyāyaḥ' is used to denote that it is proper to make use of the earliest possible opportunity to perform one's duties.

The maxim of the paddy-seed or vrīhibījanyāyaḥ is perhaps the most ancient one having social value. This explains that so long as a single seed of a thing is left there is every chance of its propagation just as from one seed of paddy, all the granaries in the land may be expected to be filled in course of time. 'Subhagabhikṣukanyāya' denotes that a woman plays an important role in the fortune of a man to make him prosperous in life or every successful man has a woman behind him.

Conclusion

Thus it is evident that maxims play an important role in both day to day life as well as in literature. The power

of maxims for expressing ideas more than by ordinary speech will be an interesting study for every language student. Innumerable maxims and proverbs are seen scattered in the ancient Sanskrit works. A scrutiny of every one of them will open a wonderful world of imagination. At the same time, these maxims reveal to us some of the educational, social, cultural and political conditions of ancient India.

References

1. *Webster's Dictionary,* p.886
2. *Ṛgveda,* X, 95, 15.
3. *Kuvalayānanda,* p.13
4. *Vedakiranangal,* p.261
5. *Mīmāṃsāparibhāṣā*
6. *Kuvalayānanda,* p.193
7. *Dhvanyāloka*
8. *Kāvyaprakāśa,* p.32

As trees bend downwards at fruiting season, and new clouds lower to earth when carrying rain, so good men, instead of being proud of their affluences, naturally become meek and humble in prosperity.

— Bhaṛtrhari's *Nītisatakam*

श्री वेङ्कटेशप्रणीता वृत्तरत्नावली सटीका

(पूर्वतोऽनुवृत्ता)

३१. सृज सज्जगात्रि शशिकान्तिनिन्दने
तव सन्ततस्तुतिपरां धियं मम।
प्रणयप्रकोपभृत**मञ्जुभाषिणी**
परिसान्त्वचाटुकरणैकसङ्गिनः।।

सृजेति - शशिकान्तिनिन्दना तस्याः संबोधनम्। हे शशिकान्तिनिन्दने हे सज्जगात्रि, सन्नद्धाङ्गि, सम्यग्विभक्ताङ्गि इत्यर्थः। प्रणयप्रकोपेन प्रणयकलहेन भृता भरिता या मञ्जुभाषिणी दयिता तस्याः परिसान्त्वनिमित्तं यच्चाटुकरणं प्रियोक्तिरचना तदेकसङ्गिनः तत्रैव संसक्तस्य मम धियं तव सन्ततस्तुतिपरां सृज, त्वत्स्त्रोत्रैकपरायणां कल्पयेत्यर्थः। मञ्जुभाषिणी वृत्तम्। सजसजैर्गेन च लक्षणम्।।

३२. ननति तु गुरुरुग्विग्रहे त्वत्पदे
समधिगतरजो मानसं मामकम्।
सपदि विमलय त्वं दयानिर्भरा
भुवनमिव तमःसंभृतं **चन्द्रिका**।।

ननतीति - हे गुरुरुग्विग्रहे महारुचिरतनो, समधिगतरजः संप्राप्तरजोगुणं मामकं मानसं त्वत्पदे तव चरणे ननति नतिवर्जितं, दयानिर्भरा करुणासान्द्रा त्वं चन्द्रिका तमःसंभृतमन्धकारव्याप्तं भुवनमिव शीघ्रं विमलय प्रसादय। चन्द्रिका वृत्तम्। ननतनैर्गेन च लक्षणम्।।

द्वात्रिंशश्लोकानन्तरमयं श्लोकः उपलभ्यते। व्याख्यात्रा तु न व्याख्यातः -

३३. सृज सत्सु गौरवकृतस्तव मूर्ते -
मर्हिमज्ञमम्ब विभवं मम तस्याः।
हृदये निरुध्य विवराणि विचिन्त्या
नवनन्दिनी (नवनादिनी?) द्विविषदां मुनिलोकैः।।

(व्याख्या चेयमत्र योज्यते) सृजेति - हे अम्ब मातः दिविषदां देवानां नवनन्दिनी नूतनानन्ददायिका त्वं सत्सु सज्जनेषु गौरवकृतः महत्त्वमावहन्त्यास्तव मूर्तेः विग्रहस्य महिमज्ञं माहात्म्याभिज्ञं मम विभवं शेमुषीविशेषं सृज क्रियाः। या ते मूर्तिः मुनिलेकैः मुनिजनैः विवराणि इन्द्रियद्वाराणि निरुध्य पिधाय इन्द्रियाणि नियम्येति यावत्। हृदये विचिन्त्याध्यातुं योग्या भवति। नवनन्दिनी वृत्तम्। सजससैर्गेन च लक्षणम्।।

३४. तां भूर्जजां गगनसद्गुरुसाम्यहेतो-
र्बिभ्रत्त्वचं वपुषि यां गजबिन्दुशोणाम्।
धन्यो गिरं भजति यः प्रणिधाय देवि
मूर्तिं **वसन्ततिलकां** प्रभया जयन्तीम्।।

तामिति - हे देवि, या भूर्जजा भूर्जाख्यवृक्षाज्जाता त्वक् गजबिन्दुशोणा गजबिन्दुशोणवर्णा । "शोणः कोकनदच्छविः" इत्यमरः। सुलक्षणगजाङ्गेषु सन्ति शोणबिन्दव इति प्रसिद्धिः। उक्तञ्चाभियुक्तैः कविभिः भूर्जत्वचः कुञ्जरबिन्दुशोणाः इति। भूर्जाख्यवृक्षविशेषाज्जायन्ते इति भूर्जत्वचं गगनसद्गुरुसाम्यहेतोः। गगने सीदन्तीति गगनसदः सुराः, तेषां गुरुः बृहस्पतिः। तत्सादृश्यहेतोः, वपुषि धृता जपकाले भूर्जत्वक् साधारणा (णी?) .... भवतीति मान्त्रिकाः प्राहुः। वसन्ततिलकं वसन्तकाले तिलकपुष्पप्रभया प्रभासा जयन्तीं निराकुर्वाणां तिलकपुष्पादधिकशुभ्रामित्यर्थः। "तिलकः क्षुरकः श्रीमान्" इत्यमरः। तिलकपुष्पस्य शुभ्रवर्णत्वं प्रसिद्धम्। तदुक्तमभियुक्तैः सदृशकान्तिकां तिलकस्य तमः। जाततिलकजालमौक्तिकैः इति। एतादृशीं ते मूर्तिं प्रणिधाय गिरं गगनसद्गुरुसाम्यहेतोः वपुषि बिभ्रत् दधानः पुमान् धन्यः। स प्रभया वसन्ततिलकं जयति। ते मूर्तिं प्रणिधाय गिरं भजन्ति। वसन्ततिलकं वृत्तम् । तभजजैर्गुरुद्वयेन च लक्षणम्।।

३५. मा भून्नेया गगनसदबलाभिः क्रीडा
ताभिर्यासामतिकठिनमुरोजे नाभौ।
निम्नं केशे **कुटिल**मसितमक्ष्णोर्गात्रं
मूर्त्तिर्भूयान्मम तव हृदये वागीशे।।

मा भून्नेयेति - हे वागीशे, यासां स्त्रीणां गात्रं वपुः उरोजे कुचयोरित्यर्थः। अतिकठिनं भवति (अत्र व्याख्या अपूर्णा - तासां वपुः नाभौ निम्नं गभीरं, केशे कुटिलम् अक्ष्णोः नेत्रयोरसितं कृष्णं च।)। याभिरुक्तमाभिरपि गगनसदां देवानामबलाभिः स्त्रीभिः मम क्रीडा नेया मा भूत्। अप्सरोभिर्विहारो न प्रापणीयः। तर्हि किमभिलषितमित्याह - तव दयया कृपया मम तव मूर्त्तिरेव भूयात्। हृदये सैव मूर्त्तिः भूयादित्यर्थः। कुटिलवृत्तम्। मभनयैर्गुरुद्वयेन च लक्षणम्।।

३६. भञ्ज सनगां गतिरयेण सुरसिन्धु-
र्भारति तटीमिव जितस्फटिकशोभे।
सम्मदभरेण लस**दिन्दुवदना** त्वं
संसृतिरुजं मम समग्रतररागाम्।।

भञ्जेति - हे भारति, सरस्वति जिता स्फुटिताख्यमणेः शोभा यया सा तथा सम्मदभरेण आनन्दातिशयेन। प्रमोदामोदसम्मदाः इत्यमरः। लसदिन्दुवदनं यस्याः सा। त्वं सुरसिन्धुः गङ्गा गतिरयेण गमनवेगेन सनगां सवृक्षां तटीमिव तीरभूमिमिव समग्रतरः सम्पूर्णः रागोऽभिलाषो यत्र तां संसृतिरुजं संसारपीडां भञ्ज मर्दय। इन्दुवदनावृत्तम्। भजसनैर्गुरुद्वयेन च लक्षणम्।।

३७. निजभुजलिङ्गभूत**ललिता**क्षगुण-
स्फुटरुचिपुस्तकाभयवरोल्लसिता।
कलयतु भद्रमम्ब मम कान्तिनदी
कवचित सर्वदिङ्मुखवती भवति।।

निजभुजेति - हे अम्ब, निजभुजानां लिङ्गभूता चिह्नभूता या मनोज्ञता अक्षमाला निर्मलपुस्तकाभयवरमुद्राः ताभिरुल्ललसिता उद्भासिता तथा कान्तिनदीभिः तेजःस्रोतोवहाभिः कवचितं सञ्जातकवचं सर्वं दिङ्मुखं यस्याः सा कान्तिनदी कवचित सर्वदिङ्मुखवती। बहुव्रीहिसिद्धे न भवन्ति मतुबादयः इत्यादिका प्रायिकाभिप्राया। सा भवति मम भद्रं वचः स्फूर्तिरूपं कलयतु वितरतु। ललितावृत्तम्। नजभजैः लगाभ्यां च लक्षणम्।।

३८. सृज सायलिङ्गनवताराशि द्युति-
जननि त्वमद्य मम काङ्क्षितां सम्पदम्।
कलभाषिणी प्रसृमरानुकम्पाझरी-
कबलीकृताक्षियुगली गिरां देवता।।

सृजेति - हे जननि, अम्ब सायलिङ्गानां पश्चिमसन्ध्याचिह्नानां नवताराशीनां सद्यस्समुदितनक्षत्रवृन्दानां द्युतिरिव द्युतिः यस्याः सा। सायलिङ्गेति स्वरूपकथनम्। "लिङ्गं स्याद् गमने क्लीबे शेफचिह्ने समूर्त्तिषु" इति रत्नमाला। कलभाषिणि अव्यक्तमधुरभाषणे, तथा प्रसृमराभिः प्रसारिणीभिः अनुकम्पावतीभिः रूपवाहिनीभिः कबलीकृता समार्द्रीकृता अक्षियुगली यस्याः सा गिरां देवता वाग्देवी त्वं मम काङ्क्षितामभीप्सितां सम्पदं विद्यासम्पत्तिं सृज। कलभाषिणी वृत्तम्। सजसजैः लगाभ्यां च लक्षणम्।।

३९. श्रीनिभाभिरनिशं **रजनी**पतिरोचिषां
कान्तिसंहतिभिरावृतदिङ्मुखमण्डलम्।
पुस्तकाभयवराक्षगुणाढ्यभुजोज्ज्वलं
सन्निधिं भजतु ते वपुरम्ब सदैव मे।।

श्रीनिभेति - हे अम्ब अनिशं सदा रजनीपतिरोचिषां चन्द्रकिरणानां श्रिया धावल्यस्पदा तुल्याभिः (निभाभिः) कान्तिसंहतिभिः प्रभापटलीभिरावृतम् आच्छादितं दिङ्मुखमण्डलं पुस्तकाभयवराक्षगुणैः आढ्याभिः समृद्धाभिः

तदभिन्नाभिरित्यर्थः। भुजाभिः (?) बाहुभिः उज्ज्वलं भास्वरं ते तव वपुः सदैव मे सन्निधिं भजतु। रजनी वृत्तम्। रनभभरैर्लक्षणम्।।

४०. ननु नन स भवति कृतनतिरखिलै-
स्सरसिजभवसहचरि तव चरणम्।
यदुदयदरुणिमनिधिरभिमतकृ-
न्नखरुचिततिजित**मणिगुणनिकरः**।।

नन्विति - सरसि जायत इति सरसिजम्। हलदन्तात्सप्तम्याः संज्ञायामित्यलुक्। सरसि भवो विरिञ्चिः। तस्य सहचरी धर्मपत्नी। तस्याः सम्बोधनम्। तव यः चरणः उदयतामुद्गच्छताम् अरुणिम्नां निधिः अत एव नवरुचिततिभिः नरवरकान्तिपङ्क्तिभिः जितः परिभूतः मणीनां गुणनिकरः प्रभावः निरुपमो देहो यस्य स तथोक्तः। अभिमतकृत् अभक्तानामिति शेषः। कृतप्रणामो न भवतीति न कृतनतिर्भवतीत्यर्थः। ननु। मणिगुणनिकरवृत्तम्। नननननसैर्लक्षणम्। अष्टभिः सप्तभिश्च यतिः।।

४१. न नमय यमिनिन्द्ये चित्तमेदन्मदीयं
वपुषि वरवधूनां वञ्चनाबद्धकक्षे।
स्तनतटनवमुक्ता **मालिनी** मूर्त्तिरग्र्या
तव लगति यथास्मिन् मे तथा देवि कुर्याः।

ननमयेति - हे देवि, मदीयं मम एतच्चित्तं वञ्चनासु कापट्यकलनासु सन्नद्धकक्षे यमिनिन्द्ये योगिगर्ह्ये वरवधूनाम् उत्तमस्त्रीणां वपुषि न नमय न प्रापय, अपि तु ततो निवारयेत्यर्थः। न केवलं ततो निवारणमात्रं किन्तु तत्रैव चेतसि भवति निवसतादित्याह - अस्मिन् मम चित्ते अग्र्या श्लाघ्या स्तनतटनवमुक्तमालिनी तव मूर्त्तिः यथा लगति तथा कुर्याः। सर्वदैव मन्त्रतन्त्रस्वरूपे समस्तकल्याणगुणाकरे सायुज्यदायिनि त्वद्वपुषि मनो लीयतामिति भावः। मालिनी वृत्तम्। ननमययैर्लक्षणम्।।

४२. भूरिनिभं भृगोर्मुनिवरस्य महो वितरेः
पङ्कजसम्भवप्रियतमे तव पादयुगम्।
साधकरक्षकं कनक**शैलशिखा**धिगतै-
स्तापससञ्चयैरतिनुतं मम भावयतः।।

भूरिनिभेति - हे पङ्कजसम्भवप्रियतमे साधकरक्षकं भक्तपरिपालकं कनकशैलस्य मेरोः शिखाधिगतमधिष्ठानं येषां तैः तापससञ्चयैः तापससमूहैः अधिनूतमधिकस्तुतं तव पादयुगं भावयतो ध्यायतो मुनिवरस्य भृगोः निभं समं भूरिमहः तेजः वितरेः दद्याः। भृगोर्निभमिति तुल्यायैरतुलोपमाभ्यामिति षष्ठी। शैलशिखरा वृत्तम्। भरनभभैर्गेन च लक्षणम्।।

४३. मा भून्नेतातिगगुणयुतो वित्तमतो नरो मे
भूयान्नाथः प्रसृमरदयस्त्वत्कटाक्षप्रसारी।
मन्दाक्रान्ता जगति जनताप्यम्ब येन प्रसूते
वाचां वृत्तिं प्रहसितसुधामाधुरीवैभवानाम्।।

मा भूदिति - हे अम्ब, वित्तमत्तः धनैः भ्रान्तः। अतीत्य गच्छन्तीति अतिगाः गुणाः विनयादिरहिता इत्यर्थः। तैः गुणैः युतः अत्यर्थमुद्धत इत्यर्थः। स नरः मम नेता नायको मा भूत्। प्रसृमरदयः प्रसारितकारुण्यः त्वत्कटाक्षप्रसारः, तवापाङ्गप्रसारणं तद्युक्तः स मे मम नाथो भूयात्। स्वामीति खलु संरक्षतीति भावः। येन कटाक्षप्रसारेण हेतुना जनता मन्दाक्रान्ता मन्देन मूढभावेन क्रान्तापि भावप्रधानोऽयं निर्देशः। प्रहसितं सुधानां पीयूषाणां माधुरीवैभवं माधुर्यमहिमा याभिस्तासां सुधाधिकमधुराणामित्यर्थः। वाचां वृत्तिं प्रसूते सोऽयं त्वत्कटाक्षप्रसारो मे नाथो भूयादिति। मन्दाक्रान्ता वृत्तम्। मभनततैर्गुरुद्वयेन च लक्षणम्।।

४४. स सृजन् भुजगान् गिरीनपि त्रिजगतीं दधानान्
सकलामरलोकशेखरस्थलनिवासपादाम्।
विभुताम**तिशायिनीं** सदा भजति यद्विधाता
महिमा स हि देव ते करग्रहशुभोपजातः।।

स सृजन्निति - हे देवि, त्रिजगतीं त्रिलोकीं दधानान् हिमाद्रिप्रभृतीन् गिरीन् भुजगान् शेषादीन् सृजन् विधाता सकलामरलोकानां निखिलसुरपुङ्गवानां शेखरस्थले निवासाधिपादौ चरणौ यया तां तथोक्तां अतिशायिनीं सर्वोत्तमामित्यर्थः। विभुतां प्रभुत्वं भजतीति यत् एष महिमा तव करग्रहशुभेन पाणिग्रहणमङ्गलेन उपजातः, ब्रह्मणः सृष्टिकर्तृत्ववैभवं त्वद्भाग्याधीनमिति यावत्। अतिशायिनी वृत्तम्। ससजभजैर्गुरुद्वयेन च लक्षणम्।।

४५. भूरिनभोनिलागतिवशस्थितजलदधृतं
नूतन**वंशपत्रपतितं**कणमिव पयसाम्।
पातुकमेव जीवितमिदं स्थिरमिति कलयन्
वेद्मि न तत्त्वमम्बकलयेर्मम शुभमधुना।।

भूरिनभ इति - (विशाले नभसि वातागमनवशे स्थितेन जलदेन मेघेन धृतम्) ततो नूतनवंशपत्रपतितं प्रत्यग्रवेणुपत्रपतितं पयसां जलानां कणमिव पातुकं पतनशीलमिदं जीवितं स्थिरमनश्वरमिति कलयन् विचारयन् तत्त्वं परं वस्तु न वेद्मि। अधुना इदानीं शुभं तत्त्वज्ञानसाधनं भक्तिरूपं कलयेः रचयेः प्रदिशेः इत्यर्थः। वंशपत्रपतितं वृत्तम्। भरनभनैर्लगाभ्यां च लक्षणम्।।

४६. निजभुजजालगः फणसहस्रधरः फणिनां
पतिरपि न क्षमो विलिखितुं न च वर्णयितुम्।
द्युतिजितचन्द्रिकं कुचनिरस्त**कनत्कुटकं**
तव वपुरम्ब किं पुनरहं भृशमन्दमतिः।।

निजभुजेति - हे अम्ब निजभुजजालगः निजभुजानां जालैः समूहैः गच्छतीति स तथोक्तः फणसहस्रधरः फणीनां पतिरपि शेषोऽपि फणसहस्रधर इत्यनेन सहस्रमुखत्वं सूचितम्। द्युतिजितचन्द्रिकं कान्त्या निरस्तज्योत्स्नाकं कुचाभ्यां कनन्तौ स्फुरन्तौ कुटौ घटौ येन तत् तथोक्तं बहुव्रीहिद्योतनार्थं 'क'प्रत्ययः। "घटः कुटनिपावस्त्री शरावो वर्धमानकः" इत्यमरः। तत् ते वपुः लेखितुं वर्णयितुं च न क्षमो न कुशलः भृशमन्दमतिः अत्यल्पबुद्धिरहं किं पुनः, सुतरां न क्षम एवेत्यर्थः। कनत्कुटकं वृत्तम्। नजभजजैर्लगाभ्यां च लक्षणम्।।

४७. न समरसिलं गेयं दिव्यै निजैः परिधुन्वतीं
मधुरमधुरैस्तन्त्रीनादैः सदामणिवल्लकीम्।
करकिसलयैर्बिभ्राणेयं प्रभाजितचन्द्रिका
चकित**हरिणी**प्रेक्षा मूर्त्तिस्तवाम्ब शुभं क्रियात्।।

न समरेति - हे अम्ब समरसिलं, नभमासः। रसोऽस्यास्तीति रसिलं, यस्याः समरसिलं नास्ति सा नसमरसिला। रसेन गन्धरसोत्पादे इति.........(?)। दिव्यमलौकिकम्। मधुरमधुरैः मधुरप्रकारैः। प्रकारे गुणवचनस्येति द्वित्वम्। तन्त्रीनादैः निजैः परिधुन्वतीम्। धिक्कुर्वतीमित्यर्थः। सदा मणिवल्लकीं मणिमयीं वीणां करकिसलयैः बिभ्राणा। मृग्या इव प्रेक्षा वीक्षणं यस्याः सा तथोक्ता इयं तव मूर्त्तिः शुभं निःश्रेयसाख्यं क्रियात्। हरिणी वृत्तम्। नसमरसैः लगाभ्यां च लक्षणम्।।

४८. यमान्नासाभीलोद्गतकफभरे जीवविगमे
भटश्रेणी यावद्भ्रमदरुणनेत्रप्रतिभया।
विनीलाङ्गा गच्छेद्विकटतरबाहा **शिखरिणी**
विधेयाः सान्निध्यं मम जननि तावत्सरभसम्।।

यमादिति - हे जननि नासाभीलोद्गतकफभरे नासारन्ध्राधारबिलेन कृच्छ्रेणोद्गच्छता निर्गतः कफभरः श्लेष्मादि यत्र तत्र जीवविगमे जीवस्य निर्गमने भ्रमद्भिः घूर्णायमानैः अरुणनेत्रैः प्रतिभया भयङ्करी विनीलाङ्गा विशेषतः कृष्णाङ्गा तथा विकटतराणि विपुलतराणि बाहाशिखराणि यस्याः सा भटश्रेणी भटानां पटली यमात् अन्तकात् यावदागच्छेत्तावत् पूर्वमेव सरभसं सवेगं मे सान्निध्यं विधेयाः कुर्याः। शिखरिणी वृत्तम्। यमनसभैः लगाभ्यां च लक्षणम्।।

४९. ननु रुरुररविन्दजातिवधूलोचनस्योपमा
तव दृशि महिमैष मातस्तयोः किं समुत्पद्यते।
पशुपतिमकुटीविराज**न्निशा**वल्लभोद्यत्सुधा-
मधुरिमजयिनीं भजन्ते गिरं ये न भक्ताः श्रिया।।

नन्विति - (व्याख्यानं नोपलभ्यते)। निशावृत्तम्। द्वाभ्यां नगणाभ्यां चतुर्भिः रगणैश्च लक्षणम्।।

(व्याख्यानं समायोज्यते) - मातः अम्ब, रुरुः मृगविशेषः अरविन्दजातिः कमलजातिः च वधूलोचनस्य कामिनीनयनस्य उपमा भवति। तयोः मृगीकमलयोः श्रिया किं समुत्पद्यते। तव दृशि नेत्रे महिमा एषः येन पशुपतेः परमेश्वरस्य मकुट्यां किरीटे विरजन् यः निशावल्लभश्चन्द्रः ततः उद्गच्छन्ती या सुधा तस्याः यो मधुरिमा तं जेतुं शीलमस्याः अस्तीति तादृशीं गिरं वाणीं भक्ताः भजन्ते। भक्ताः देव्याः दृष्टिमहिम्नः सुधाधिकमधुरवाग्विभवा भवन्तीति यावत्।।

५०. द्राक् सृजाजभरोद्वहे त्रिगत्कृतौ मम वाङ्मयं
चन्द्रचूडजटाटवीचटुलापगाजयि पाटवम्।
जेतृभि**र्हरिणीप्लुतं** तरसन्द्रियैस्तुरगैर्बला-
च्चित्तमूढमिदं च तैः सह बध्यतां स्मृतिरश्मिना।।

द्रागिति - न जायत इत्यजो विरिञ्चिः। त्रिजगत्कृतौ त्रिभुवनसृष्टौ अजस्य ब्रह्मणः धुरमुद्वहतीति (बिभर्तीति) अजभरोद्वहा। जगत्सृष्टौ सहायेत्यर्थः। तस्याः संबोधनम्। हे अजभरोद्वहे मम वाङ्मयं वाग्विकारं, चन्द्रचूडस्य महादेवस्य जटैवाटवी गहनं, ततः चटुला चपला यापगा तस्याः जयोऽस्यास्तीति तज्जयि पाटवं तथोक्तं सृज जनय। मम वाङ्मयमतिप्रवाहं पोषयेत्यर्थः। किञ्च हरिणानां प्लुतं गतिविशेषं जेतृभिः जितवद्भिः चक्षुरादि हृषीकैरेव तुरगैः तरसा बलाद्दृढं हृतमित्यर्थः। 'इन्द्रियाणि प्रमाथीनि हरन्ति प्रसभं मनः' इति स्मृतेः। तदिदं मच्चित्तं तैरिन्द्रियाश्वैः सह स्मृतिरश्मिना इन्द्रियचिन्तारज्ज्वा बध्यताम्। इदं च चेतः ध्यानैकपरायणं कुर्वित्यर्थः। प्लुतस्त्रिमात्रिकेऽचि स्याद्गतौ तु स्यान्नपुंसकमिति विश्वः। हरिणीप्लुतवृत्तम्। रसजजभरैर्लक्षण्।।

Book Reviews

Ecological Spirituality

Hindu Scriptural Perspectives

by

G. Naganathan

New Age Books, A-44, Naraina Phase - I, Delhi - 110 007

2004

Pages : xvii + 88 Price : Rs. 150/-

Man in this universe likes to have immediate material benefits of his actions. His concern about the environment is nothing more than cosmic changes in the exterior world. We cannot see our own eyes with our own eyes. Hence one who seeks immortality turns his eyes inward. Ignorant souls pursue the external pleasures and get trapped in this universe. The book *Ecological Spirituality - Hindu Scriptural Perspectives* is a critique on this perverse culture of man today.

The author of the book, G. Naganathan, who is a physicist and telecommunication engineer, but a deep votary of humanities, tries to connect modern science with ancient scriptures. He is of opinion that contemporary scientific thought is undeniably a facet of Jnana (Knowledge) which is supposed to be the main basis of the ancient Hindu spiritual path. In his opinion, the world

today is badly in need of ecological spirituality. The time has come to redefine the terms - "development", "progress", and "civilization". These terms in their real sense indicate not material progress but the progress of the human mind, the thought of life established by the ancient seers of India. The author believes that only Dharma - Sanatana Dharma - is the surest antidote to all our self-inflicted maladies.

The book, *Ecological Spirituality* is divided into eleven chapters. The first three chapters deal with the Hindu concept of and attitude to creation. The fourth chapter draws a picture of the influence of ancient scriptures on man's life. Chapter V presents a study of ancient scriptures in relation to the western thoughts. Chapter VI deals with the importance of Aparigraha (renunciation) and Lokasangraha (welfare of the world). Chapters VII, VIII and IX are on the disadvantages of the present life-style when compared to the Nature-designed life-style of ancient times. Chapter X speaks of various planes of modern science and spirituality. The last chapter is on the need of the hour, when people go on chasing pleasure and shunning pain, not knowing the fact that to chase pleasure is to be chased by pain. The book also contains a glossary of philosophical terms in Sanskrit.

On the whole the book teaches us to understand the need of the hour and to regain consciousness and control the march of civilization. The ancient Hindu scriptures no doubt will help us in this venture.

Dr. L. Suneetha Bai

Vivekacūḍāmaṇi of Sankaracarya Bhagavatpada

An Introduction and Translation

John Grimes
Motilal Banarsidass, 41 U.A. Bangalow Road,
Jawahar Nagar, Delhi - 7
2004
Pages: 292 Price: Rs. 325/-

Vivekacūḍāmaṇi of Sankaracarya Bhagavatpada is the translation of *Vivekacūḍāmaṇi,* one of the most popular philosophical works ascribed to the great Indian Seer Sankaracarya. The translator, John Grimes, a teacher of philosophy, has also given an introduction and notes on the verses. No other translation of *Vivekacūḍāmaṇi* has the fluidity of expression as the translation by John Grimes. The Advaita concepts are expressed here with ease.

The book is divided into two parts. The first part deals with an introduction to the life and thought of Sri Sankara, works of Sankara and a special note on *Vivekacūḍāmaṇi*. The second part contains the English translation along with notes and explanation of the verses from *Vivekacūḍāmaṇi* (The Crown Jewel of Discrimination). The translation is successful to the effect that it impresses the readers at the very outset. For example -

brahma satyam jaganmithyetyevamrupo vinischayah
soyam nityanityavastuvivekah samudahrtah

(The unwavering conviction that the Absolute alone is real and that the empirical world is non-real is well spoken of as discrimination between the eternal and the non-eternal.)

Transliteration of each verse from Devanagari to Roman characters is really a boon for those who cannot follow the Devanagari script.

On the whole the book *Vivekacūḍāmaṇi* is an asset for those who are engaged in the study of philosophy. It will be of great use for the beginners of the study of Indian philosophy, especially of Sankara Vedanta.

Dr. L. Suneetha Bai

Meditative Therapy

Facilitating Inner-Directed Healing

Michael L. Emmons and Janet Emmons
New Age Books, A-44
Naraina Phase - I, Delhi - 110 028

Pages : 214 Price : Rs. 225/-

The book attempts to establish the efficacy of Meditative Therapy in facilitating the unfolding of the client's inner reality that can lead to increased healing and integration. The authors argue that the fusion of the ancient practice of meditation with modern psychotherapy results in a natural, holistic therapeutic process. Accessing of "the Inner Source" through Meditative Therapy facilitates holistic healing – assert the authors.

The book contains 14 chapters. Chapter I introduces Meditative Therapy. This is followed by discussions on various aspects of Meditative Therapy – its process, perspective, therapeutic experiences in M.T., holistic approach, enhancing M.T. etc. The last chapter provides ten important points about Meditative Therapy. The chapters are followed by 7 Appendices and References and an Index.

The book is a practical guide to inner-directed healing, particularly because it presents 'Case Studies' and 'Results of client surveys.'

Dr. V.N. Bhat

Ramana, Shankara and the Forty Verses

The Essential Teachings of Advaita

Introduced by

Alan Jacobs

Motilal Banarsidass Publishers

41 U.A. Bungalow Road, Jawahar Nagar, Delhi - 110 007

2005

Pages : 160 Price : Rs. 195/-

This well-produced book presents the teachings of two of the greatest Indian Sages – Shankara, the greatest exponent of Advaita Philosophy, and Ramana Maharshi. The book begins with Alan Jacobs' introduction in which he brings out the similarity between the teachings of Shankara and Ramana Maharshi who point the way to liberation and Self-knowledge.

Part I of the book presents Ramana's translation of Shankara's selected works – *Vivekacūḍāmaṇi, Dakshināmūrtī Stotra, Hastamalaka Stotra, Ātma Bodha* etc. with a brief introduction for each by Arthur Osborne, Oxford Scholar who lived at Ramanasramam for years. Part II of the book is Ramana Maharshi's own works – *Forty Verses on Reality* – Advaita teaching for contemporary mankind. This is followed by Notes and Glossary. The book will be of great use to those who seek to understand the essential teachings of the two great sages in the tradition of Advaita.

Dr. V.N. Bhat

The book is a ... guide to ... directed healing, ... 'Case Studies' and 'Results of ...'

Dr. V.N. Bha[illegible]

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SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

Kuthāpādy, Thammanaṁ, Kochi - 682 032
Kerala, India

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Hon. Director

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